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CATALOGUE OF FINGER RINGS

OXFORD

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British Museum

FRANKS BEQUEST

CATALOGUE

OF THE

FINGER RINGS

EARLY CHRISTIAN, BYZANTINE, TEUTONIC, MEDIAEVAL AND LATER

BEQUEATHED BY
SIR AUGUSTUS WOLLASTON FRANKS, K.C.B.

IN WHICH ARE INCLUDED
THE OTHER RINGS OF THE SAME PERIODS IN THE MUSEUM

BY

O. M. DALTON, M.A.

ASSISTANT KEEPER OF THE DEPARTMENT OF BRITISH AND MEDIAEVAL ANTIQUITIES AND ETHNOGRAPHY

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PREFACE

THE present volume is intended to supplement the Catalogue of Greek, Etruscan, and Roman finger-rings to which allusion is made at the beginning of the Introduction. It includes all the rings of post-classical times in the Museum. The system upon which the Catalogue has been drawn up, and the difficulty of handling many of the points that arise with finality, or even on logical lines, have been pointed out on a subsequent page.

The major part of the collection dealt with in this volume, like a considerable part of that in the Catalogue already published, was comprised in the valuable bequest of Sir Augustus Wollaston Franks, K.C.B., my predecessor in the charge of this department. During his official career of forty-five years he had unceasingly added to the riches of the Museum, particularly in his own department; and at his death, in 1897, he left to the Trustees practically anything they chose to select from the various series he had retained for his life. Chief among these was the collection of finger-rings, the accumulation of many years, and of many hands. As will be seen from the pages of the Catalogue itself, this Collection so far surpassed that already in the Museum both in numbers and in importance, that it seems a fitting tribute to pay to the 'Franks Bequest' to give the rings thus acquired the leading place upon the title-page.

For help in several directions in the preparation of the volume, thanks are due to Mr. Stanley Adam; to Sir Harry Poland, K.C., whose knowledge in connexion with the rings of serjeants-at-law has been freely placed at our disposal; to Mr. Longworth Dames for the elucidation of many oriental inscriptions; and to the Society of Antiquaries of London for the loan of several illustrations which have been used in their publications.

I have read through the proofs of the Catalogue, and in many cases compared the descriptions with the specimens themselves.

C. H. READ.

Department of British and Mediaeval
Antiquities and Ethnography.
March, 1912.

Note.—The measurements and weights of the specimens are given in English denominations, but parallel tables are provided by means of which the necessary reductions can be made.

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INTRODUCTION

General. THE present publication is officially the complement of the Catalogue of 1907 written by Mr. F. H. Marshall of the Department of Greek and Roman Antiquities.[1] That volume describes the rings of the Greeks, the Etruscans, and the Romans, and to it the student of the subject as a whole is referred for the earlier developments of this small but very important article of jewellery. In the following pages the history of the ring is taken up at the beginning of our era, with the rings of Roman date bearing signs of Christian ownership, and is continued through the Middle Ages down to our own time. It is apparent that the task of co-ordinating the rings of so extended a period must be one of singular complexity.[2]

The collection of finger-rings formed by Sir Wollaston Franks represents the gatherings of many years, and the efforts of many individuals. In addition to his usual sources of supply, yearly accessions resulted from the winter journeys to Italy, Egypt, and the East, of the Rev. Greville Chester, who up to the time of his death assiduously collected rings and other works of art on his friend's behalf. Sometimes whole series were acquired at once; in this way were incorporated the splendid collection made by Lord Braybrooke at Audley End, that of Mr. R. H. Soden Smith of the South Kensington Museum, and finally the cabinet of another friend, Mr. Octavius Morgan. If all these specimens had been retained, the rings here to be described would have been exceedingly numerous; but great numbers of duplicates were withdrawn, and only those which definitely enriched the Collection were kept. The Braybrooke Collection alone was absorbed intact, because the general quality of the examples composing it was very high; because it contained many rings of types not otherwise represented; and because Lord Braybrooke had privately printed a catalogue, illustrating it with the admirable wood engravings in fashion about the middle of the last century. These illustrations have been utilized for the first time in the present volume, for, like most catalogues of living collections, Lord Braybrooke's

[1] *Catalogue of the Finger Rings, Greek, Etruscan, and Roman, in the Departments of Antiquities, British Museum*, by F. H. Marshall, M.A., 1907.

[2] The Catalogue does not include all the finger-rings in the Museum belonging to the period specified. With the exception of the West African gold rings, which Sir Wollaston Franks specially collected, ethnographical types have been omitted.

was not completed and was never actually published. Another acquisition of importance, which may be specially mentioned, is the series of Javanese rings acquired from Lord Ashburnham; these are largely of mediaeval date, and but rarely occur out of Java and Holland. It will be seen that throughout the name of the former collector is indicated wherever possible: Mr. Greville Chester not having formed a collection of his own, his name is not associated with the rings he obtained; but it may be assumed that the majority of those from Italy, Egypt, and the Holy Land were secured through him. Several hundred rings were acquired by the Museum at various times independently of Sir Wollaston Franks's bequest; these are almost all included, and may be distinguished from the rest by the means indicated in the Note immediately preceding the Catalogue. The present Collection is perhaps the most representative in existence; but those in the Victoria and Albert and Ashmolean Museums are of primary importance, while that in Norwich Castle[1] is of much interest for the history of English rings. In these cases, as in that of the British Museum, the chief wealth has been derived from one source: at South Kensington from the cabinet of Mr. Edmund Waterton; at Oxford from that of Mr. C. Drury Fortnum; at Norwich from that of Mr. Fitch. Museums, by a natural sequence of events, have taken the place of the old collectors, whose line runs back at least as far as the Renaissance, and includes Pope Paul II,[2] who was said to have been strangled by the demons imprisoned in the gems of his rings.[3]

Rings in the Collection directly associated with historical persons are not very numerous. That which will arouse the most general interest is the signet of Mary Queen of Scots (no. 316); but two of the Anglo-Saxon rings (nos. 179, 180) are of the highest importance as bearing the names of Ethelwulf and Ethelswith, the first the father, the second the sister of Alfred the Great. Most of the other rings bearing historical names or portraits have not the same intimate and personal associations; they are chiefly memorial rings, and never belonged to the person commemorated. Such is the group of Stuart rings, many with enamelled portraits of Charles I, Charles II, James II, and Charles Edward and James Edward Stuart; such the ring commemorating the execution of the Jacobite lords on Tower Hill (no. 1417); such the portrait-rings of William III and Mary, William IV, John Wilkes, Mme de Maintenon, and others; such, again, the mourning-rings made in memory of various members of the Royal Family, of Lord Nelson, and Spencer Perceval. Historical and literary references to rings with associations of this kind provide an interesting subject, already treated by the writers of general works; the connexion of rings with personages familiar to us in history and legend is not the least attraction in their study. The more prominent episodes and events in which rings have played a part are matters of common knowledge. All have

[1] F. Leney, *Catalogue of Antiquities in the Norwich Castle Museum*, 1909, pp. 104 ff.
[2] E. Müntz, *Les Arts à la Cour des Papes*, ii, pp. 188–9.
[3] Ibid. p. 151. Cf. also C. W. King, *Antique Gems and Rings*, i, p. 393.

heard of Edward the Confessor's ring,[1] given to a beggar, taken to Rome, and returned just before the King's death, to be removed from his coffin in A.D. 1163 and kept at Westminster for the cure of epilepsy (Fig. 1 and *see* p. xliv). The ring given by Queen Elizabeth to the Earl of Essex is even better known, and is said to be still in existence.[2] More famous yet are the rings with which the Doges of Venice espoused the sea.[3]

FIG. 1. EDWARD THE CONFESSOR GIVING HIS RING TO THE BEGGAR.
Subject of a thirteenth-century tile in the Chapter House at Westminster.

But few of the greater or the lesser rings of history have been preserved; the survival of the Essex ring is a fortunate exception. Where is the ring reputed to be the work of St. Dunstan's hands, and twice recorded in inventories of the English royal house?[4] Where are the signets set with heliotrope, and engraved

[1] Polydore Vergil, *Hist. Angl.*, Bk. viii; J. Kirchmann, *De annulis*, p. 212; E. A. Freeman, *Hist. of the Norman Conquest*, ii, p. 519; iii, p. 34; H. R. Luard, *Lives of Edward the Confessor*, 1858, pp. 276, 373. An interesting miniature representing the subject may be seen in a thirteenth-century MS. in the British Museum (Add. 21,926, f. 12).

[2] *Proc. Soc. Antiquaries of London*, 1st series, i, p. 179. It contains a cameo portrait of Elizabeth. (Cf. no. 1358.)

[3] *Revue archéologique*, 1905, pp. 1 ff., where the custom is brought into relation with the ancient legends connected with Minos, Polycrates, and Aristides.

[4] *Liber quotidianus contrarotulatorius . . . anno 28 Edwardi I*, published by the Society

with Our Lord crucified upon an anchor, which John Donne shortly before his death presented to his friends as tokens?[1] All have disappeared, and of those which have escaped, some of the most precious have experienced strange destinies: the ring of Alhstan, the Anglo-Saxon Bishop of Sherborne, now treasured at South Kensington, was worn upon a necktie by one of its previous owners.[2] The ring of Queen Ethelswith was tied to a dog's collar by the farmer who found it, and remained there for six months before it was discovered to be of gold. The ring of her father Ethelwulf lay in a cart-rut on a country road.

Classification.

It may be doubted whether it is possible to classify in a really logical way the finger-rings made and used over so wide a range of centuries as that with which the present volume is concerned. Many obvious difficulties at once occur to the mind, but perhaps the most troublesome arises from the union in a single ring of several characteristic features, each alone sufficient to form a basis of division. A fifteenth-century ring with a devotional subject may be inscribed with such a motto as *tout mon cœur avez*; is it to be classed as devotional, or as a love-ring? Another ring has on the bezel: *Deus protector meus*; is the legend there for a pious reason, or because the words are a family or personal motto of the wearer? A signet has at the back of the hoop the clasped hands of a *fede*-ring; to which group should it be assigned? Small problems of this kind present themselves at every turn, to be followed perhaps by others of a more general nature, such as the difficulty of deciding where to draw the line between the mediaeval ring which is really religious, and that which is only amuletic; or how to reconcile the competing claims of an ornamental type and a sentimental affinity. Chronology and typology may conflict; here and there an example may be so indeterminate in style that even a wide experience may fail to suggest a date or a locality. For these and similar reasons several sections of the present Catalogue contain rings which might with equal reason be placed in other classes; but by cross-references and a full Index the attempt has been made to remedy an unavoidable evil. Any conceivable classification must suffer from the difficulties inherent in such a subject, and it is perhaps superfluous to discuss them. But that here adopted may incur a definite charge of inconsistency in that two different principles have been adopted in different parts of the Catalogue. The Early Christian, Early Teutonic, Byzantine, and Oriental examples are classified according to countries and peoples, all the rest according to the purposes for which the ring was made. It is believed that this arrangement will commend itself as the most practical, and that the logical offence of a cross-division will be redeemed by general convenience in reference. For, to

of Antiquaries, 1787, p. 351: *Unus anulus auri cum saphiro qui fuit de fabrica Sancti Dunstani, ut credebatur*; Rymer, *Foedera*, vol. iii (1706), p. 389: *un anel d'or, un saphir; lequel Seint Dunstan forga de ses mains*; this second entry is from the list of jewels found in the possession of Piers Gaveston.

[1] Izaak Walton, *Life of Dr. John Donne*, p. 72 (Temple Classics).

[2] *Proc. Soc. Antiquaries of London*, 2nd series, i, p. 277.

take particular examples, the Early Christian or Anglo-Saxon rings, which are not very numerous, would be lost if distributed among the large and diverse classes of signets, love-rings, devotional or ornamental rings. On the other hand, the great mass of mediaeval and later rings contains many examples to which a country can only be conjecturally given, their purpose being far clearer than their origin; in this case it has seemed desirable to make use rather than origin the *fundamentum divisionis*. Moreover, as a matter of practice, these later rings have generally been classed in this way, and a departure from common usage is best avoided unless the change brings with it a distinct archaeological gain.

Uses of rings.

During the Christian centuries the earlier uses of rings were retained and amplified. The *signet* (*see* p. 37) suffered no loss in popularity, holding its own by the side of the non-annular seal, especially as a *secretum* for private correspondence: the Collection contains examples of almost every century. The same statement holds good of betrothal and marriage rings (*see* p. 161), which in different styles and fashions have preserved their importance in all civilized countries; love-rings are no less general, and are represented in the Collection by very numerous examples. The amuletic use of rings did not diminish with the fall of the Roman Empire; the charm-ring, which survives even in our own day, enjoyed in mediaeval times a vogue which hardly decreased at the Renaissance, and showed no serious sign of abatement among the educated classes until the eighteenth century. Rings made for religious purposes multiplied in the Christian era to an extent probably unknown in pagan ages; they are characterized by inscriptions, representations of sacred persons and saints, and even by mechanical aids to devotion such as the knobs of the decade-ring, forming a class which is excelled by few in numbers and significance (*see* p. 103). As a mark of rank, on the other hand, the ring does not seem to have increased in favour; it was assumed by kings, ecclesiastical dignitaries, and others to indicate their rank or office, but was not employed, as in Roman times, to distinguish a whole class of society, nor was it recognized as a mark of military distinction. It simply indicated wealth or social status by the value of its material or workmanship, not differing in this respect from any other form of jewellery. Some rings served as credentials or signs of investiture, such a purpose being commonly assigned to the so-called papal rings (nos. 832 ff.); again, the attachment of rings to charters might authenticate the conveyance of estates. The custom of wearing mourning-rings in remembrance of the dead became general at the close of the Middle Ages, and in the seventeenth and eighteenth centuries was almost universal in England (*see* p. li). Rings not unfrequently served for other memorial uses—to commemorate a living person, a cause, such as that of the Stuarts (nos. 1359 ff.), or an historical event: all these uses are exemplified among the rings of the Collection. The purely ornamental use of rings has never ceased, and the variety of types is too great for brief description; it is hoped that from the plates and the blocks in the text the reader may be able to form an idea of the styles prevailing in the different centuries.

Dating of rings.

The precise dating of rings in the Middle Ages is often a matter of great difficulty; sometimes it is impossible. Where rings bear historical names; where they have been found in the tombs of known personages, as is the case with several episcopal rings at Durham and elsewhere; or, again, where they have occurred in association with coins, like the examples from Lark Hill, Worcester (nos. 1740 ff.), their age can be stated within narrow limits. But such cases are rare, and the age of a ring must usually be determined by its type, by the nature of its ornament or legend, or by more general considerations of style. The more precise sources of information on which we have to rely may be divided into two main classes—first, the archaeological and artistic; second, the documentary and literary. Neither class has yet been fully used; no student has yet instituted a really comprehensive research, amassing and sifting the evidence of interments, monuments of all kinds, charters, inventories, wills, MSS., books, paintings, engravings, any and all the material, in short, from which an accession to knowledge may reasonably be expected. The field is so wide, the patience demanded by its exploration so infinite, that there need be no surprise if the really exhaustive treatise on rings is still awaited; nor need the confession of its absence imply any disparagement of the many excellent books, ancient and modern, to which every student of the subject must admit his obligation.

Material of rings: parts of the ring.

The material of which rings are made is very various. Gold, silver, and bronze account for the greater number; iron and lead are rare; in magic rings there may be, for astrological reasons, a combination of two metals (cf. no. 909). Of other substances, ivory was occasionally chosen; the Collection contains two ivory rings to which attention may be drawn—a signet of the sixteenth century with a religious subject (no. 778).[1] and one of Zick's 'Trinity rings', formed of two fine interlacing hoops turned out of the solid. a proof of skill so great that only three of these rings are said to have been made (no. 1727). Amber and horn are rarely found. Occasionally the whole ring is cut from the solid stone, the favourite gems for the purpose being carnelian, chalcedony, and rock crystal.[2]

It may be of service to state the terms usually employed in the description of rings.[3] The circle of metal or other substance surrounding the finger is called the hoop or shank. The setting, including the stone, is generally known as the bezel (der. Sp. *bisel*; cf. French, *biseau*), literally, the basil edge, or ledge retaining the jewel in the cavity; a more logical term is the French *chaton*, akin to the German word *Kasten*, and signifying the cavity itself. But the word bezel has now a meaning far wider than that suggested by its etymology. It generally signifies the salient or characteristic part of a ring; thus the part of the signet engraved with

[1] Cf. the ivory armorial signet of the fifth Earl of Shrewsbury (*Proc. Soc. Antiquaries of London*, i, p. 48).

[2] Cf. F. H. Marshall, *Catalogue*, as above, p. xxxvi; C. W. King, *Antique Gems and Rings*, p. 372.

[3] The Latin and Greek terms are given by F. H. Marshall, *Catalogue*, p. 1.

the device is commonly called its bezel, though there may be no cavity or stone; the word is similarly used in the case of rings which have no gem. The parts of the hoop approaching the bezel on either side are known as the shoulders.

Most of the stones used in ancient times were also used in the Middle Ages; among the favourites were the ruby, sapphire, emerald, garnet, diamond, rock crystal, topaz, peridot, and amethyst.[1] The cutting of simple designs like monograms on gems was still practised in the sixth century, as we know from

Gems in rings: imitations.

FIG. 2. HANDS OF QUEEN MARY TUDOR. From the portrait by Lucas de Heere in the possession of the Society of Antiquaries of London.

the letter of St. Avitus, mentioned below (p. xxix). But the art of cutting in intaglio and cameo, if not entirely lost, is at any rate extremely rare between the fall of the Roman Empire and the fourteenth century. There was an interlude in the time of the later Frankish kings, when intaglios on crystal, some, like the crystal of Lothair in the British Museum, of great scope, were produced in some numbers.[2] Whatever the facts may be as to the Dark Ages, it seems

[1] The Collection contains the above, and, in addition, garnet, almandine, carbuncle, jacinth, sard, carnelian, beryl, chalcedony, turquoise, lapis lazuli, onyx and nicolo, plasma, jasper, &c.

[2] *Archaeologia*, lix, p. 25. There are cases which make us doubt whether the disappearance of the art was quite as absolute as has been suggested. The gem in the ring of Agilbert, Bishop of Paris about A. D. 670, had a gem engraved with St. Jerome kneeling before a crucifix, a subject which

to be established that the engraving of gems was practically unknown in the Romanesque period, and it is not until the fourteenth century that the art was really revived in Italy.[1] At the close of that century, the period of Charles V and his brother the Duc de Berri, it seems to have established itself in France, and from that time onwards was practised in all countries, reaching its highest point in the Italy of the high Renaissance. In the Byzantine Empire it had survived without interruption, but as a decadent art, at its best producing work which is respectable but never of great quality, and apparently confined to cameos. From the first half of the sixteenth century gem engraving was universal, but everywhere there was a gradual decline in excellence; with some exceptions, the work of the seventeenth century is of small merit. The latter half of the eighteenth century witnessed a revival, based upon the spread of classical knowledge and the taste for the antique, but the popularity of such gems hardly survived the French Empire, and rings are now cut with little more than arms, crests, or initials. Many eighteenth-century gems are mounted in hoops made for the convenience of collectors; but in the majority of cases these are merely settings, neither worn nor intended to be worn; and the series of these 'collectors' rings' in the Museum is not included in the present Catalogue. It does not of course follow from the above that engraved gems were not used before the fourteenth century, but only that gems with intaglio subjects employed in the earlier Middle Ages were antique. Many of these were mounted in non-annular signets,[2] but the number of those set in rings is considerable, and there are representative examples in the Collection (cf. nos. 217 ff.). Elaborate faceting of stones did not become common until the Renaissance; but simple faceting into pyramidal and other forms appears at a much earlier date. One or two mediaeval examples are in the Collection (cf. no. 1780); better known examples are the rings of Bishops Flambard (1099–1128) and William de St. Barbara (1143–52) in the Chapter Library at Durham. As a general rule, gems in the Middle Ages were cut *en cabochon*; that is, the stone was evenly rounded, and then polished. The

cannot be earlier than the end of the fifth century. The ring was found in his sarcophagus in 1636, and was examined by the learned A. de Saussay, who describes it in his *Panoplia Episcopalis*, p. 183 (Paris, 1646). Unfortunately this ring is lost, as also another with an intaglio representing St. Paul the Hermit kneeling before a crucifix, found in the tomb of St. Ebregisilus, Bishop of Meaux in A. D. 660, and mentioned by Mabillon (*Annal. Ord. S. Benedicti*, i. p. 456). On these rings the reader may consult M. Deloche, *Étude sur les anneaux sigillaires et autres des premiers siècles du moyen âge*, pp. xvii, xviii. We must also recall the ring of St. Arnulph, Bishop of Metz (A. D. 614–26), now in the cathedral of that city; the rude intaglio upon agate, representing a basket and fish, may well be of the Bishop's time (E. Babelon, *Hist. de la gravure sur gemmes en France*, p. 7).

[1] Scipione Ammirati, *Storia di Firenze*, xiv, p. 741, mentions one Benedetto Peruzzi as an engraver of the latter part of the fourteenth century; *see* also Cicognara, *Storia della Scultura*, ii, p. 127. For the whole subject *see* C. W. King, *Antique Gems and Rings*, pp. 412 ff.

[2] *See* C. W. King in *Arch. Journal*, xxi, p. 319; xxii, p. 118 ff. Also other notices in the same Journal, iii, p. 76; iv, p. 150; vi, p. 435; x, p. 328; xi, pp. 84, 266; xiii, p. 369; xvi, p. 357; xxvi, p. 84. *See* also *Proc. Soc. Antiquaries of London*, 2nd series, i, p. 51.

diamond was not engraved before the Renaissance, and the credit of first accomplishing the feat has been ascribed to various persons. Gorlaeus mentions Jacopo da Trezzo of Milan [1] as the inventor of the process. Charles the Bold is said to have liberally rewarded L. de Berquem for cutting the diamond, but his work was probably of a simpler character.[2] At an earlier date some of the faces of the crystal of diamond had been polished, and the stone set in rings, the polished pyramid of the octahedron projecting, the unpolished remaining embedded in the bezel.[3]

Glass pastes,[4] simulating gems, had been familiar to the Romans, and their use was continued by the Teutonic tribes,[5] who also knew how to enhance the effect by the use of the foil,[6] which is a metallic leaf of variable colour placed under a clear paste or gem, or a gem of inferior quality, to enhance the effect. The doublet is a thin piece of colourless or pale stone, cut table fashion, to the lower side of which a coloured paste is cemented; the paste is hidden by the mount, and the upper surface answers all the tests for hardness.[7] Cardan [8] describes various methods of simulating or improving gems used in his day and similar to those now practised. For the supposed medical and amuletic properties of gems *see* below, p. xliii.

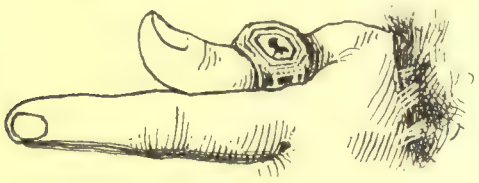


FIG. 3. SIGNET WORN ON THUMB. (After Burlington Fine Arts Club *Illustrated Catalogue of Early German Art*, 1906, plate xxii, School of Nuremberg.)

Precious stones have always provided the principal embellishment of finger-rings, whether there be a single gem in the bezel, or a series covering a great part of the surface. But from a very early period the surface of hoop and bezel might be enriched with niello or enamel. The former substance, well known to antiquity, is found on rings of the Early Christian centuries; it is common on Byzantine rings, and contributes in a striking manner to the

Niello and enamel.

[1] He engraved a diamond with the arms of Philip II of Spain (C. W. King, *Antique Gems and Rings*, p. 426). Caradosso is also stated to have first engraved the diamond.

[2] C. W. King, *Arch. Journal*, xxi, p. 322. For the diamond signet of Charles I, now at Windsor, see C. D. E. Fortnum in *Archaeologia*, xlv, p. 26. This was perhaps engraved by Francis Walwyn.

[3] For precious stones in their scientific and artistic relations *see Precious Stones*, by Sir Arthur Church, new edition, 1905 (Board of Education, South Kensington).

[4] A. H. Church, *Precious Stones*, p. 51.

[5] Deloche, *Étude sur les anneaux*, &c., pp. xvi, xvii. Frankish tombs have yielded imitations of agate, amethyst, chalcedony, and emerald. Some of these may have been of Roman origin, but, when stones were not available, the barbaric tribes all employed glass in the manufacture of their jewellery inlaid with pastes simulating garnets.

[6] Ibid., p. xviii.

[7] A. H. Church, p. 52.

[8] J. Cardan, *De subtilitate*, &c., Bk. vii, p. 177.

effect of the Anglo-Saxon rings which form so valuable a part of the Collection. In the later mediaeval times it was chiefly favoured in Italy, where it is especially familiar in the characteristic love-rings of the fifteenth century. Enamel was but little employed on rings before the fourteenth century, after which period its use was continuous. Among the earlier groups which were regularly enamelled are the iconographic rings with figures of saints dating from the fifteenth century (nos. 722 ff.). In the sixteenth century, rings, like contemporary jewels, were sumptuously enamelled, and the process continued to modern times; in the case of the large class of mourning-rings it is almost constant.

Wearing of rings.

The custom of wearing finger-rings has been continuous. It prevailed through all the earlier centuries of the Middle Ages, nobles and princes spending great sums upon rings as upon other jewels. Such inventories as that of Charles V of France at the close of the fourteenth century well illustrate the profusion of the great at a time when it was usual to hold property in the portable form of plate and jewels. The growth of commerce and the increase of prosperity in the fifteenth and sixteenth centuries introduced luxurious habits among the middle class; and the inventories and wills of the time reveal a remarkable wealth of such possessions. To this period belong the most numerous paintings and works of art illustrating the use of rings, the most valuable being the pictures of the Flemish and German schools, with their careful elaboration of detail, while next to these in precision come the works of Italian painters, from which a multitude of interesting facts may be derived. It may be here observed that pictures do not always afford the information we should expect, for during some periods when rings were certainly worn they are sparingly represented. The seventeenth century, as we know from the number of surviving examples, was still prolific in rings. But it is curious that they hardly ever appear in the portraits of the time; and were we to argue from pictures alone, we might conclude that the fashion of wearing rings had fallen into general disfavour. A walk through any large picture-gallery will soon reveal the difference in this respect between the seventeenth century and the Renaissance. Rings are absent precisely where we should most expect to find them; the Court beauties of Lely at Hampton Court have hardly one among them, and the same absence is marked in contemporary portraits of both sexes preserved in other places. It may have been that Lely, Kneller, and their followers considered that rings interfered with the effect of the hands; but the drawing is not always of such a quality as to justify the conclusion, and sitters of other periods have not removed their rings with the same uniformity. It is not until the second half of the eighteenth century that rings appear frequently again; the portraits by Sir Thomas Lawrence are especially valuable for their study.

The manner of wearing rings[1] is necessarily restricted, but the fashions of antiquity were for the most part preserved, and a few new customs were introduced.

[1] For customs in earlier times cf. F. H. Marshall, *Catalogue*, p. xxvi.

The second finger, the *digitus infamis* of the Romans, remained the least popular, though it was not altogether avoided; for example, to take instances from three different periods, the effigy of King John in Worcester Cathedral shows a ring on the second finger of the right hand,[1] St. Nicholas of Bari in Signorelli's 'Virgin and Child' in the National Gallery (fig. 8) wears one upon the middle finger of each hand, and one is found on the left middle finger of Lawrence's portrait of the Countess of Blessington. The other fingers were almost impartially used, though the third was perhaps the most favoured, especially for betrothal and marriage rings; a ring was quite commonly worn by both sexes on the thumb down to the sixteenth century. The allusions in Chaucer and Shakespeare to rings worn on the thumb are well known,[2] and signets were frequently carried on it (fig. 3).[3]

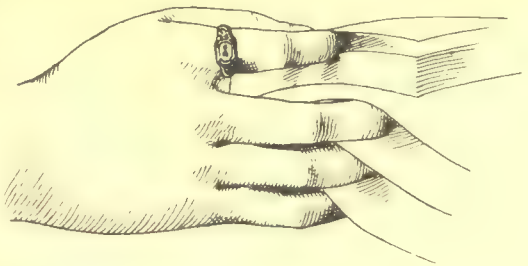


FIG. 4. SIGNET ON FIRST FINGER. From the 'Portrait of a Man' by Petrus Christus (d. 1473). National Gallery.

The first finger, now seldom used for the purpose, frequently carried a ring, especially the signet.[4] Many portraits confirm the prevalence of this custom,

[1] C. A. Stothard, *Monumental Effigies*, pl. xi. In the *Liber Regalis de exequiis regalibus* it is stated that a gold or gilt ring was placed on the middle finger of the King's right hand on interment (*Archaeologia*, iii, p. 387).

[2] *Notes and Queries*, 5th series, iv, p. 252; 4th series, x, p. 180.

[3] Accessible examples in works of art are—*National Gallery*: Signorelli's 'Virgin and Child' (ring worn by St. Nicholas of Bari) (fig. 8); Solario, 'Portrait of a Senator' (no. 923); Lorenzo di San Severino, 'Marriage of St. Catharine' (ring worn by episcopal saint) (fig. 10); M. Marziale, 'Circumcision' (ring worn by a woman on the left); M. Marziale, 'Virgin and Child' (ring worn by an episcopal saint); Aldegrever, 'Portrait of a Gentleman'; Memlinc, 'Portrait of the Duke of Cleves' (fig. 5).

National Portrait Gallery: Edward IV; Mary of Lorraine, Queen of James V of Scotland (1515-60).

Hampton Court: Elizabeth Bourbon, Queen of Philip IV of Spain (School of Velasquez); B. Lichinio, 'Family Group' (ring worn by the father); Zucchero, 'Queen Elizabeth.'

Windsor Castle: Portrait of Richard III (*Burlington Magazine*, June, 1911, plate opposite p. 122).

Wallace Collection: Van Dyck, 'Wife of Philippe le Roy.'

Among monumental effigies may be mentioned that of Robert Lord Hungerford (d. 1455) in Salisbury Cathedral (C. A. Stothard, *Monumental Effigies*, pl. 130).

A few other paintings may be mentioned: Memlinc's 'St. Blaise' in Lübeck Cathedral; Raphael's 'Cardinal Inghirami'; Rembrandt, 'A Jewess'; Rubens, 'Marie de Médicis'.

Sometimes two rings were worn on the thumb, as in Holbein's portrait of Jacob Meyer, Burgomaster of Basel.

In one case, the monument of Bishop Oldham (d. A.D. 1519) in Exeter Cathedral, a single ring appears to be passed over both thumbs.

[4] Cf. in the National Gallery Moroni's 'Portrait of an Ecclesiastic', and the portrait of Dr. Fuschius by Bart. Bruyn.

especially in the sixteenth century. Sir William Paulet, Marquis of Winchester, in the picture belonging to the Society of Antiquaries here reproduced (fig. 7; cf. fig. 4), affords an excellent illustration of the custom, and the picture is of additional interest in that the signet is of a kind very popular in England; it is armorial, with the arms cut in crystal, the tinctures painted beneath so as to be visible but at the same time unexposed to damage from the hot wax (cf. nos. 316 ff. and p. xxxi below). The episcopal ring, as noticed elsewhere, was worn on the third or the first finger. The fourth finger of both hands was used for rings.

The practice of wearing rings on the upper joints[1] was not uncommon; there seems to have been no distinction of sex, for we find kings, popes, and dukes rivalling queens and other ladies in this particular. It was natural that the third joint should be more rarely chosen, but even of this examples can be found; the monument of Lady Grushill in Hoveringham Church, Nottinghamshire, is a case in point.[2] An excessive predilection for rings seems also to have been shared by both sexes. The effigy of Lady Stafford in Bromsgrove Church, Staffordshire (A. D. 1450), shows rings on every finger, and, centuries later, a portrait of the Marchioness of Londonderry by Lawrence appears to show at least ten rings on the left hand.[3] The hands of Queen Mary Tudor, from the portrait by Lucas de Heere in the Library of the Society of Antiquaries of London, have been selected for illustration (fig. 12) because the rings are very clearly painted. It will be observed that all the six are of a similar type. Though such a number as ten rings on one hand cannot perhaps be paralleled in the case of men, the occurrence of half a dozen for the two hands is frequent, from the effigy of Bishop Oldham mentioned on the previous page, to Raphael's familiar portrait of Julius II in the National Gallery (fig. 12). Johann Reuss, in Cranach's portrait in the Germanic Museum of Nuremburg (A. D. 1503), has three rings on the little finger of the right hand, with a thumb-ring and another on the left.[4] Heavy rings were often worn by children: Holbein's 'Princess Eliza-

[1] The custom of wearing rings on the second joint of the finger is illustrated in the following pictures:

National Gallery: Ambrogio Borgognone, 'Family Portraits' (no. 780); M. Marziale, 'Circumcision' (rings worn by woman on the left); 'Portrait of a Lady', German School (no. 722); R. van der Weyden, 'Portrait of a Lady' (no. 1433); Mabuse, 'St. Mary Magdalen (no. 2163); Memlinc, 'Duke of Cleves' (fig. 5); Benozzo Gozzoli, 'Virgin and Child with Saints' (ring worn by St. Zenobius).

Hampton Court: Savoldo, 'The Holy Family' (ring worn by the donatrix).

Windsor Castle: Portraits of Henry V and Henry VI, painted for Henry VII (*Burlington Magazine*, June, 1911, p. 122).

[2] C. A. Stothard, *Monumental Effigies*, pl. 110.

[3] For numerous rings a few pictures may be mentioned. The portrait of the Countess of Richmond, mother of Henry VII, is a good example for England. Signorelli, 'Virgin and Child with Saints,' National Gallery—St. Nicholas of Bari wears five rings (fig. 8); Holbein, 'Jacob Meyer, Burgomaster of Basel'—five or six rings on the left hand; Sir Thomas Lawrence, 'Lady Peel'—six on the third finger of the left hand; 'Portrait of Benedikt von Hertenstein' (fig. 16).

[4] E. Flechsig, *Tafelbilder Lucas Cranachs des Älteren*, 1900.

beth' at Hampton Court, represented at the age of thirteen, has four massive gold rings with gems; Velasquez' portrait of the Infanta Maria Teresa, afterwards Queen of Louis XIV, now in the Prado at Madrid, shows the princess wearing two heavy rings on the right hand; at the time when the portrait was painted she was ten years of age.[1]

Rings were worn over gloves especially by ecclesiastics, but also by other persons. Pictures in the National Gallery illustrate the custom.[2] The habit of slashing the fingers of the gloves in order to show the rings beneath appears to have been common about A.D. 1500 and is often shown in the works of Lucas Cranach; the hands of his 'Judith with the head of Holofernes' are reproduced (fig. 13) to illustrate the custom, which, as other pictures by Cranach show,[3] was adopted even by bishops. Finger-rings were worn on the person in other ways than on the fingers. Sometimes they appear strung round the neck, as in several portraits by Cranach, of which one, that of the Elector John the Constant of Saxony, painted in 1526, is here partly reproduced (fig. 6);[4] a portrait of an old lady by an artist of the School of Cranach affords an even better example (fig. 15). The reason is possibly to be sought in the general belief in the amuletic properties of precious stones (*see* p. xliii). At other times a ring is seen threaded on the cord of a hat.[5] Yet another manner of wearing a ring was to suspend it from the neck by a long string. Examples of this are seen in portraits of the Tudor period, for instance in the portrait of Robert Cecil, first Earl of Salisbury,

FIG. 5. HANDS OF THE DUKE OF CLEVES. From the portrait by Memlinc in the National Gallery.

[1] The fondness for rings in the latter half of the sixteenth century is proved by the number mentioned in the inventories of the middle classes. Thus the inventory of Laurence Rookbye, merchant, mentions nine gold rings, weighing $2\frac{3}{4}$ oz. (Surtees Society, xxxv, p. 429).

[2] Botticini, 'St. Jerome with SS. Damasus, Eusebius, Paula, and Eustochium' (no. 227)—St. Damasus wears five rings over his gloves (fig. 11); Lorenzo di San Severino (no. 249), 'Marriage of St. Catharine'—four rings over the gloves of the episcopal saint on the right (fig. 10); cf. M. Marziale, 'Virgin and Child enthroned,' a picture already cited; Cranach, 'Portrait of a Lady' (no. 291).

[3] Cf. also his portrait of Sibylla of Cleves.

[4] E. Flechsig, *Tafelbilder L. Cranachs des Älteren*, 1900, pl. 88; pl. 87 and 89 illustrate the same fashion.

[5] Portrait in the Pinakothek at Munich of Bernhard IV, Margrave of Baden (1474–1536), by Hans Baldung Grien (*Classical Picture Gallery*, x. 32).

in the possession of Viscount Powerscourt;[1] a second portrait of the same nobleman, belonging to the Right Rev. Monsignor Lord Petre and dated 1599, exhibits the same feature.[2] A ring worn on the hand is occasionally further secured by a string or band. A portrait of Sir Henry Lee, K.G., by Sir Antonio More, painted in 1568, and belonging to Viscount Dillon, shows the left thumb in a ring suspended by a cord round the neck.[3]

Rings were sometimes attached to objects of value, especially those of a devotional nature. The Waddesdon Collection in the British Museum affords an example of this custom in a devotional carving in wood of the fourteenth century, suspended by a chain at the end of which is a gold signet-ring, no. 229 of the present Catalogue.[4] Another instance is recorded in the inventory of the jewels of Henry V, in which we read of a gold devotional tablet set with rubies, sapphires, and pearls, and, fastened by a chain, a ring set with a diamond.[5] Examples like this recall the offering of rings among other jewels at famous shrines, among others, that of St. Erkenwald in old St. Paul's.[6]

Rings are sometimes seen, in pictures, upon the cylinders on which they were kept in jewel caskets or cabinets. The portrait of Costanza de' Medici by Lorenzo di Credi in the National Gallery (no. 2490) shows one with three rings upon it. Another (fig. 17) occurs in the portrait of a jeweller by a painter of the Saxon School.[7] Such cylinders, obviously the most convenient carriers of rings, seem to be mentioned in mediaeval inventories.[8]

EARLY CHRISTIAN AND BYZANTINE RINGS[9]

Early Christian rings have been so often described that little need be said of them here. The pagan usage of wearing the ring, especially the signet, was retained by Christians, who engraved the bezels with names and acclamations,

[1] Exhibited in the Tudor Exhibition, 1890 (*Catalogue*, no. 330).

[2] Ibid. no. 312. [3] Ibid. no. 268.

[4] C. H. Read, *The Waddesdon Bequest, Catalogue of Works of Art*, no. 231.

[5] The inventory was made in the second year of Henry VI. The entry, after describing the tablet, continues: *et ung Anul pendant ꝑ ung cheyne a dit Tabulet, garniz d'un Diam.* (*Rotuli Parliamentorum*, iv, p. 218). Another entry (p. 220) mentions: 1 *Anulx pendant a* 1 *Cheyne, ovec* 1 *Diamand garniz de xviii Perles.*

[6] W. Sparrow Simpson, *St. Paul's Cathedral and Old City Life*, pp. 12, 15.

[7] *Portfolio of Anonymous German Masters*, published by the Burlington Fine Arts Club, London.

[8] The inventory of jewels taken with Piers Gaveston (T. Rymer, *Foedera*, vol. iii (ed. 1706), p. 389: *item, sur un autre baston sept Aneux*).

[9] C. Babington in Smith and Cheetham's *Dictionary of Christian Antiquities*, s. v. *Rings*; H. Leclercq in Cabrol's *Dictionnaire d'archéologie chrétienne*, s. v. *Anneaux*; Martigny, *Des anneaux des premiers Chrétiens*, &c., Mâcon, 1858, and *Dictionnaire des antiquités chrétiennes*, s. v. *Anneaux*; F. X. Kraus, *Real-Encyklopädie*, s. v. *Ring*; E. Waterton, in *Arch. Journal*, xxvi, pp. 137–47; xxviii, pp. 268–77, 284–91.

e.g. *vivas in Deo*, sometimes accompanied by the bust of the owner, or with those symbols of the dove, the fish, the fisherman, the anchor, the ship, &c., which St. Clement declared to be the proper devices for Christian use.[1] Examples of these symbols appear on rings in the Catalogue, and on engraved gems of the same period in the Museum Collections.[2] We know from St. James[3] that in the time of the Apostles wealthy Christians wore gold rings; and that several of the Fathers found reason to protest against extravagance in the manner of wearing such ornaments.[4] A few surviving rings may be earlier than Constantine, but the greater number are of the fourth and succeeding centuries, and in form resemble contemporary pagan work.[5] We may specially note the key-rings (nos. 1 and 3) and no. 12, which is in the form of a shoe, intended to indicate full possession of the thing sealed. The commonest material is bronze, but a considerable proportion are of gold; silver rings are rarer.

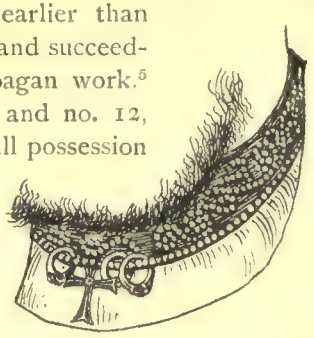


FIG. 6. RINGS WORN ROUND THE NECK. From a portrait of Kurfürst John Constans of Saxony in the Coll. of Prince George of Saxony, Dresden.

In a few cases the ring is cut from the solid stone, such as carnelian (e.g. no. 20).

The Christian betrothal-ring was usually of gold from the second century onwards.[6] It was not necessarily plain, but might be sometimes inscribed with a legend. It is probably impossible to distinguish between the betrothal-ring and that used during the ceremony of marriage;[7] most early mentions of the ring seem to apply rather to the former.[8]

East Christian and Byzantine rings exist in considerable numbers, the later examples showing affinities with Saracenic types. The signet persisted throughout the period of the East Roman Empire; those of precious metal are chiefly of the earlier centuries. More numerous are the bronze examples of the middle periods. A large series has the invocation: *O Lord preserve the wearer*, or *thy servant*

[1] *Paedagog.* iii, ch. xi. Other devices not mentioned by Clement are the Good Shepherd, sacred monogram (*Chi Rho*), palm-branch, the lamb, *alpha* and *omega*, &c.

[2] *Catalogue of Early Christian and Byzantine Antiquities*, plates i and ii.

[3] *Ep.* ii. 2.

[4] Tertullian, *de hab. muliebr.* c. 5; *De cultu feminarum*, c. ix (Migne, *Patr. Lat.* i, col. 1314); *Apol.* c. 6; Clement of Alexandria, as above; Cyprian, *de Hab. Virg.* c. 14; Basil, *Homil. ad Divit.* c. 4; Jerome, *Epist. ad Laet.* c. 5—all cited by Babington.

[5] On the forms *see* C. D. E. Fortnum in *Arch. Journal*, xxvi, p. 138.

[6] Tertullian, *Apologet.* c. vi (Migne, *Patr. Lat.* i, col. 302).

[7] Leclercq in Cabrol, as above, col. 2191.

[8] See Babington, as above, p. 1808. The wearing of the ring on the third finger of the left hand was probably the earliest usage in Italy (A. du Saussay, *Panoplia Episcopalis*, p. 263; Deloche, *Étude . . . sur les anneaux . . . des premiers siècles*, p. lxi). It must be remembered that when the ancient writers speak of 'the fourth finger' they mean our third, since they counted the thumb as the first.

such a one; and a still larger group, monograms embodying a similar formula, or composing the owner's name (nos. 95 ff.). The intaglio gem was little, if at all, used for sealing, the lead bulla stamped by a die being commonly used for attestation of documents.[1] Amulet-rings were freely worn under the Byzantine Empire, and two examples may be noticed (nos. 59, 73); the Medusa-like head of no. 59 was supposed to preserve from colic.

The most remarkable rings in the Collection are the gold marriage-rings enriched with niello, which may be as early as the seventh century (nos. 46–9), the earlier marriage-ring (no. 127), the gold signets (nos. 38, 88, 94, 111, 112), the ring containing a coin of Marcian (no. 130) with its hoop fashioned in the shape of two hares. It is to be feared that the association of no. 94 with the Emperor Manuel Comnenus is too conjectural to be seriously maintained, though there are a few rings in other collections assigned with some probability to historical persons.[2]

EARLY TEUTONIC RINGS[3]

The Teutonic tribes who invaded the Roman Empire were great wearers of rings; archaeological discoveries show that these ornaments were worn by adults and children of both sexes.[3] The number of graves excavated in France, Germany, and England is large and the material for comparative study extensive.

A considerable proportion of rings are signets, with portraits, names or monograms, and emblems such as the cross, the *Chi Rho*, dove, &c.; most of these have the designs cut in a metal bezel.[4] Gems being rarely engraved before the ninth century, intaglios in Teutonic rings are almost always antique, which usually means Late Roman. The subjects of these are figures of Victory, Jupiter, Fortuna, and others of the same kind, the legend, if any, being engraved round the metal setting. But, as already stated, there seems to be some evidence for the cutting of intaglios in the seventh century in the case of the rings made for the Bishops Agilbert, Ebregisilus, and Arnulph (pp. xix, xx). The signets of Frankish kings are mentioned below. Teutonic rings were frequently of gold or silver, the latter being sometimes gilded. The commonest method of ornamentation is by

[1] After the Early Christian centuries the Byzantine gem-engravers seem to have preferred to work in cameo.

[2] G. Schlumberger, *Mélanges d'arch. byz.* i, p. 349, massive gold ring with the name of Basil I; gold ring with the name of Aetius, patrician, and Strategus, slain by the Saracens in the ninth century (ibid. p. 43, and Leclercq in Cabrol, as above, p. 2208).

[3] M. Deloche, *Étude historique et archéologique sur les anneaux sigillaires et autres des premiers siècles du moyen âge*, Paris, 1900; the same, 'Le port des anneaux dans l'antiquité romaine et dans les premiers siècles du moyen âge,' in *Mém. de l'Acad. des Inscr. et Belles-Lettres*, xxxv, 2e partie, p. 226.

[4] Barrière-Flavy, *Les arts industriels des Gaules*, Album, pl. lxiii–lxiv. Such was the signet of Childeric, now lost, described by J. Chifflet, *Anastasis Childerici I Francorum regis*, &c., 1655; *see* also Deloche, *Étude*, p. 189.

applied wire, and by pellets, while some rings are set with contiguous table garnets, or pastes simulating them, these being the features which most conspicuously distinguish the Early Teutonic from the Roman ring. Some rings are nielloed, and a few are enamelled, though these are probably not earlier than the ninth century.

The rings found in pagan Anglo-Saxon cemeteries are for the most part plain in character (nos. 187 ff.). But the later Anglo-Saxon series contains in addition a number of fine gold rings independently found on the surface of the ground; some are enriched with niello, two bearing royal names (*see* above, p. xiv). The ring of Alhstan, Bishop of Sherborne, now at South Kensington, is also richly nielloed; and the group as a whole confirms the opinion of the ability of Anglo-Saxon goldsmiths which we derive from such objects as the Alfred Jewel in the Ashmolean Museum at Oxford. Among other notable Anglo-Saxon rings is one in the same museum with a name *Ehlla* (?) and what has commonly been read as a profession of faith (*Fides in Christo*). A few Frankish rings appear to have been given as betrothal-rings, among others that conjecturally assigned to Basine, Queen of Childeric I;[1] but, as with Early Christian rings, it seems impossible to assert of any that they were used in the actual ceremony of marriage.[2]

SIGNETS

Early Christian, Byzantine, and Early Teutonic signets have been incidentally mentioned (p. xxvii), but a few details may here be added. St. Augustine's signet is said to have had an intaglio head in profile. Clovis, King of the Franks, at the beginning of the sixth century promised to recognize the letters of the Gallican bishops if authenticated by their seals.[3] About the same period Avitus, Bishop of Vienne, describes the manner in which he desired his signet to be made—with a swivel, and engraved with his name in full and in monogram.[4] The signet of Arnulph, Bishop of Metz, a gold ring with a carnelian engraved with a fish in a basket between smaller fish, is preserved in the cathedral at that city.[5] The seal becoming more and more essential in illiterate ages, the use of the signet-ring continued practically without a break after the fall of Rome. It was essential to the Franks and other Teutonic tribes, who, as already stated,

[1] Deloche, *Étude*, &c., no. clxxx. The story of the sending of a betrothal-ring by Clovis I to Clotilda is told by Fredegarius, *Historia Francorum epitomata*, c. xviii (in Migne, *Patr. Lat.* lxxi, col. 584).

[2] In Gaul the ring seems to have been worn on the right hand, contrary to the usual practice in early centuries (Deloche, *Étude*, p. lxi).

[3] *Anulo signatas.* Gregory of Tours, in Migne, *Patr. Lat.* lxxi.

[4] Letter lxxviii, in Migne, as above, lix, pp. 280–1. Cf. E. Le Blant, *Inscriptions chrét. de la Gaule*, ii, p. 50.

[5] Martigny, *Dictionnaire des antiquités chrétiennes*, s. v. *Anneau épiscopal.* As already noted (p. xx), the signet of Ebregisilus had an intaglio representing St. Paul the Hermit (Smith and Cheetham, *Dictionary of Christian Antiquities*, col. 1804).

commonly engraved a name, monogram, or device upon a metal bezel,[1] or set an antique intaglio in the ring.[2] Throughout the duration of the Byzantine Empire,

FIG. 7. PORTRAIT OF THE MARQUIS OF WINCHESTER (d. 1572), in the possession of the Society of Antiquaries of London, showing armorial signet.

[1] Monograms were, however, occasionally cut on gems, as in the already-cited case of St. Avitus, whose ring was set with a *vernans lapis.*

[2] The Merovingian kings used rings for the signature of state documents, and these were kept by a dignitary known as the *referendarius.* Sigebert II appointed St. Bonitus, Bishop of Clermont, to this office, *annulo ex manu regis recepto* (*Life*, Jan. 15); and the *referendarius* of Dagobert, father of Sigebert, sealed documents on the king's behalf with the royal ring or seal: *annulo regis sive sigillo ab eo sibi commisso* (Aimo, *Eccl. Hist.* iv. 14, quoted by Babington

and all through the Middle Ages in the West, the signet retained its importance ;[1] from the sixteenth to the eighteenth century, though the need for it was less, it lost little of its popularity, and, while the more rapid methods of our own day have reduced its practical value, it still holds its ground, albeit in most cases for potential rather than actual use.

The antique gem continued in favour as a signet down to the fifteenth century and even later[2] (cf. nos. 217 ff.), but, with the establishment of heraldry, the armorial signet was generally adopted by all entitled to bear arms. Examples from Italy become frequent with the fourteenth century ; in other countries they are not common until the century following. But the best examples in this style belong to the period of Elizabeth and the first two Stuarts ; and our own country could probably produce as fine types as any other—witness the series in the present Collection alone. The seal of arms was probably worn by almost every gentleman, and was so familiar an object that Sir Thomas North, translating an episode in Plutarch's Life of Artaxerxes, talks of Clearchus drawing a 'seale of armes' from his finger ; the mental picture of what a signet should be was evidently so precise that it is insensibly reflected in his language, even though he goes on to state that the ring was 'graven with the dance of the Caryatides'. The wills and inventories of this time make constant mention of armorial signets, which were often specially bequeathed. Two examples of such bequests may suffice to illustrate the practice.[3] A type of armorial signet has been already mentioned (p. xxiv), which enabled the tinctures of the arms to appear, and thus lent the ring a more decorative character ; it was especially popular in England. In these rings the arms are engraved in crystal, under which they are repeated in colour, so that the ring can be used for impressions without wearing the colours away. The signet of Mary Queen of Scots (no. 316), the most interesting historical ring in the Collection, is of this type, which is well illustrated in contemporary portraits ; among these may be noted that of Sir William Paulet, Marquis of Winchester, to which allusion has been made (p. xxiv ; cf. fig. 7). The man not entitled to bear arms might seal with a device, either chosen at random, or concealing his name under the form of a rebus (cf. no. 329) ;[4] if a merchant, he might use a merchant's mark (cf. nos. 356, 559,

in Smith and Cheetham, *Dict. of Christian Antiquities*, col. 1803). Pepin is said to have sealed with an intaglio representing the Indian Bacchus, Charlemagne with a Jupiter Serapis. For the early Frankish royal signets *see* C. W. King in *Arch. Journal*, xxii, p. 121 ; and *Rev. Arch.*, 1864, p. 319.

[1] *See* above, pp. xxvii, xxviii.

[2] The non-annular signets for private correspondence (*secreta*) are of just the same character as the rings ; good examples are in the British and Victoria and Albert Museums. Cf. also *Proc. Soc. Antiquaries of London*, i, pp. 163–4 ; *Arch. Journal*, viii, p. 419.

[3] Will of Robert Lewen, Nov. 26, 1562 : *I give my ring with the seall of my armes to Georg Lewen* (Surtees Society, vol. cxii, 1906, *Wills and Inventories*, p. 26). Will of Robert Swift, Jan. 14, 1599–1600 : *To my most deare and entirely beloved father, my ringe, with the armes of the Swiftes . . .* (Ibid. p. 175).

[4] Cf. also *Proc. Soc. Antiquaries of London*, 2nd series, ii, p. 363.

576, &c.).[1] Persons in comparatively humble walks of life used bronze signets with very rough designs; the seal-rings bearing capital letters surmounted by crowns [2] were evidently very generally worn, as the number in existence is large (nos. 334, &c.). Though, as already observed (p. xxiii), the signet might be worn on the thumb, it was very commonly placed on the first finger (cf. figs. 4 and 7).

In addition to the signet of Mary Queen of Scots the Collection contains few others of historical interest. That with the arms and initials of Henrietta Maria (no. 650) is not contemporary with that queen; but interest attaches to the sapphire with the initials of the Old Chevalier (no. 652). It has been recalled (p. xxi) that the signet of Charles I is at Windsor Castle.[3]

In the East the signet has been in use from time immemorial, and was employed under all the ancient civilizations, the substance which received the impression being wax or clay.[4] No. 2333 shows Graeco-Roman tradition adopted by some partly hellenized people on the north-western borders of India, and was intended to make an impression in wax. In later times the Oriental signet was invariably made to give an impression in ink on paper, a method more suitable than our own to the hot climates of the East, and this rule applies from the most westerly Mohammedan countries to China and Japan. The Oriental signet commonly bears a legend, either with the name of the owner, or with a maxim, or text from the Koran (Section M. 1).

DEVOTIONAL AND ECCLESIASTICAL RINGS

Religious rings

The wearing of rings with figures or legends of a devotional character has been general from Early Christian to modern times (cf. Section A); it did but increase as the Middle Ages advanced and the cult of the saints extended. In addition to Early Christian examples, the Collection contains a representative series of the types most usual in mediaeval and later centuries, beginning with rings bearing inscriptions of universal adoption such as *Ave Maria gratia plena* or *Iesus Nazarenus Rex Iudaeorum* (nos. 681 ff., 701). One of the principal

[1] *Proc. Soc. Antiquaries of London*, xii, pp. 6–7; xv, p. 239. For merchants' marks *see* also *Arch. Journal*, v, p. 5; xv, p. 289; *Journ. Brit. Arch. Association*, ii, p. 113; xlix, p. 45; *Norfolk Archaeology*, iii, p. 177.

[2] For these rings cf. *Proc. Soc. Antiquaries of London*, iii, p. 259; vi, p. 384; x, p. 296; xiii, p. 214; xx, p. 289, &c.; *Gentleman's Magazine*, lxxiv, p. 305.

It may be of interest to give a reference here for another famous signet, the well-known 'bague de Saint-Louis' in the Louvre. M. E. Babelon considers that it is not earlier than the fifteenth century (*Catalogue des Camées antiques et modernes de la Bibliothèque Nationale*, 1897, p. lxxxi). The ring is figured by Barbet de Jouy, *Gemmes et joyaux de la couronne*, pl. xi. *See* also J. Labarte, *Histoire des arts industriels*, iii, p. 204.

[4] The discoveries of inscribed wooden tablets in Turkestan show us clay still employed in the early centuries of our era, and in some cases bearing impressions of Late Roman intaglios, probably set in rings (M. Aurel Stein, *Ancient Khotan*, pl. xcviii–c).

groups in the class is formed by the so-called *iconographic* rings, which derive their name from the sacred persons or saints with which their bezels are engraved (nos. 722 ff.). The type is characteristically English, the hoops being commonly wreathed, engraved with sprigs, and enamelled; a note on p. 111 gives the names of the most popular saints and the reason for their choice. Iconographic rings were often engraved with mottoes such as *mon cœur avez, loial désir, per bon amour, en bon an*, &c., which seem to show that they were used as betrothal and New Year's gifts (nos. 722, 725, 746, 747). Special attention may be drawn to the Coventry ring (no. 718), and to no. 719, both with representations of the

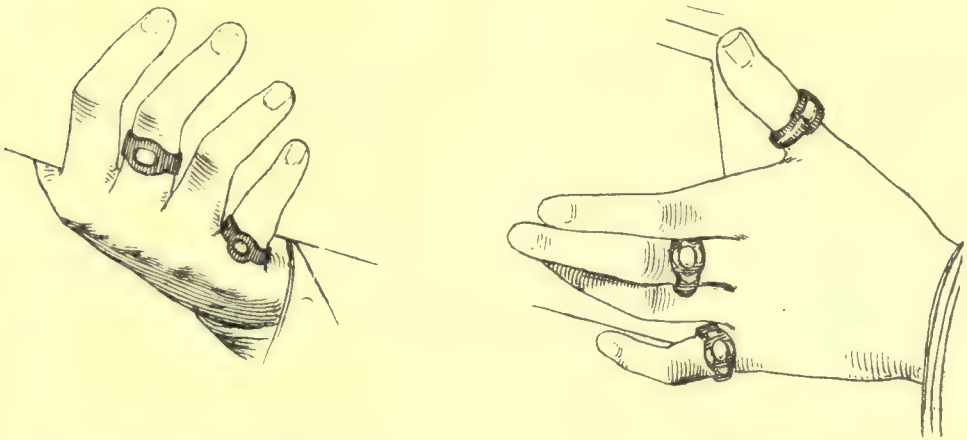


FIG. 8. HANDS OF ST. NICHOLAS OF BARI. From Signorelli's 'Virgin and Child with Saints', National Gallery.

Five Wounds of Our Lord. Though not of the form adopted for iconographic rings, they essentially belong to the class. *Memento mori* rings (nos. 811 ff.)[1] with a skull and cross-bones, or a complete skeleton, embodied ideas which had obtained general acceptance in the late Middle Ages, and are expressed in other minor works of art, such as ivory carvings, represented in the Mediaeval Collections.[2]

Decade-rings form another conspicuous group (nos. 788 ff.).[3] These rings, of which surviving examples mostly date from the sixteenth century and later, have round the outer side a series of knobs or projections, usually but not

[1] Such rings are found in inventories. Thomasin Heath, in her will dated 1596, bequeathed to her sister 'a golde ringe with a deathe's head for a remembrance of my good will' (Surtees Society, vol. cxii, p. 163). In *Love's Labour's Lost* Biron compares Holofernes to 'a death's face in a ring'. A passage in Marston's *Dutch Courtezan* is often quoted to show that these rings were worn by light women about 1600. *See* F. Parkes Weber, *Aspects of Death in Art*, Index, s. v. *Memento mori*.

[2] *Catalogue of Ivory Carvings of the Christian Era*, nos. 441–4.

[3] Jones, *Finger-ring Lore*, p. 248; *Proc. Soc. Antiquaries of London*, vi. p. 59; *Arch. Journal*, v, p. 63; xx, p. 74; *Gentleman's Magazine*, lxii, p. 612.

always ten, whence the name.[1] They were used in the recital of the *Ave* or *Hail Mary* (Luke i. 28), the prayer being repeated as each knob passed under the finger; when the bezel with its cross was reached the *Pater Noster* was said. The example with the arms of Tichborne (no. 788) is of greater intrinsic value than most, for the decade was widely diffused, and largely used by the illiterate who could not read their prayers. The Rev. Francis Trappes considered that such rings were more common in England than elsewhere, since during the existence of penal laws they could be more easily concealed than rosaries.[2]

The Collection does not contain examples of those rings containing relics of which there is frequent historical and documentary evidence. We read, for example, that Macrina, sister of St. Gregory of Nyssa, set in an iron ring a piece of the wood of the True Cross, recently discovered by St. Helena,[3] and that Gregory the Great presented to princes golden key-rings containing filings from St. Peter's chains.[4] Inventories in like manner make mention of reliquary-rings: thus Elizabeth Lady Fitzhugh, in her will dated in 1427, bequeaths to her son Robert 'a Ryng with a Relyke of Saint Petre fingre'.[5] A ring containing *lignum dominicum* in a wardrobe account of Richard II would seem to be a relic-ring.[6] Nor is there an example of a ring worn by a royal personage on fast days, such as the *annel des Vendrediz* worn by the King of France on Fridays.[7]

Episcopal rings.

The ring was worn by bishops as by other Early Christians, but there is uncertainty as to the time when it was first used as a symbol of their office.[8] A ring was found on the finger of Caius, Bishop of Rome (283-96), when his tomb was opened in A. D. 1622,[9] and Eusebius, bishop in A. D. 310, is said to have had a ring with the sacred monogram and his own name.[10] A ring was

[1] The Rev. Francis Trappes, in a note on these rings in *Journ. Brit. Arch. Association*, xiv (1858), p. 271, states that he himself had used a decade-ring at Stonyhurst, and that such rings were known as *tens*. This seems to dispose of Mr. Edmund Waterton's theory that the decade was not really a rosary-ring (*Arch. Journal*, xx, p. 74).

[2] Ibid. p. 272.

[3] Greg. Nyss., *Life of Macrina* in Migne, *Patrol. Graec.* xlvi, p. 990. The wood of the True Cross probably provided relics for rings in all centuries.

[4] Gregory, *Letters*, i, Ep. xxxi; vi, Ep. vi (*see* Migne, *Patrol. Lat.* lxxvii, cols. 484 and 798).

[5] Surtees Society, ii, 1835 (*Wills and Inventories*), p. 74.

[6] W. Paley Baildon, *Archaeologia*, lxii, p. 499. The inference is that the ring contained a fragment of wood of the Cross.

[7] As by Charles V (J. Labarte, *Inventaire . . . de Charles V*, p. 83). Two *anneaux des Vendrediz* are mentioned, one with a cameo representing the Crucifixion, the other with a sapphire.

[8] See Babington, in Smith and Cheetham's *Dictionary of Christian Antiquities*, col. 1803, and Leclercq in Cabrol's *Dictionnaire d'Arch. chrétienne et de Liturgie*, col. 2181; Octavius Morgan, *Archaeologia*, xxxvi, p. 392; J. Kirchmann, *De annulis*, ch. xx.

[9] Aringhi, *Roma Subt.* iv, c. 48, vol. ii, p. 426; Boldetti, *Cimit.* p. 102.

[10] Du Saussay, *Panopl. episc.* p. 215.

found in the tomb of Birinus, Bishop of Dorchester (d. 640);[1] another in that of St. John of Beverley (d. 721).[2] The ring of Agilbert with an intaglio representing St. Jerome has been noted (p. xix); the ring of Leodegar or Leger, Bishop of Autun in the late seventh century, was preserved in Paris in 1636;[3] and the fine nielloed ring with the name of Alhstan, now in the Victoria and Albert Museum, is attributed to Alhstan, Bishop of Sherborne. But in all these cases there is nothing to show that the ring had anything to do with the bishop's consecration.

There seems no proof that rings were used at the consecration of bishops before the latter half of the sixth century.[4] Mr. Octavius Morgan has already pointed out that in the Apostolical Constitutions, where there are minute directions for the ceremonial, nothing is said of rings; and this is presumptive evidence, though the custom may have prevailed for some time before it was first recorded. Isidore, Bishop of Seville from A.D. 595 to 633, says in the second book of his *Ecclesiastical Offices*[5] that the ring is given on consecration as a mark of pontifical honour and for the signing of private documents. A letter of Pope Boniface in A.D. 610[6] mentions the pontifical ring as attached to the episcopal dignity, and the twenty-eighth canon of the fourth Council of Toledo, held in A.D. 633, decrees that a deposed bishop cannot be restored unless he receive the stole, *ring*, and staff again before the altar.[7] The giving of the ring is mentioned in the sacramentary of Gregory the Great,[8] in the pontifical of Egbert, Archbishop of York (732–66), and in various early mediaeval services for ordination.[9] It seems probable that the earliest episcopal rings were usually signets;[10] but in later times it was customary to have an unengraved gem. This is stated in a decision of the Synod of Milan, and is borne out by the character of episcopal rings known to us; but the words in which the decision is actually recorded are perhaps later than the seventh century.[11] The episcopal ring, which was of gold, was at first placed upon the fourth (our third) finger of the right

[1] Surius, *De vitis sanctorum*, vi, p. 220, Venice, 1681.

[2] Dugdale, *Hist. of the Collegiate Church of Beverley*, p. 55, in Appendix to *History of St. Paul's Cathedral*.

[3] A. du Saussay, *Panoplia episcopalis*, 1646, ii, p. 183. Another early ring is conjecturally assigned to Leudinus, Bishop of Toul, A.D. 660 or 680.

[4] Babington in Smith and Cheetham's *Dictionary of Christian Antiquities*, p. 1804.

[5] Ch. v, § 12. [6] Labbe and Cossart, *Sacrosancta Concilia*, v, col. 1618.

[7] Marriott, *Vest. Christ.* p. 75; Labbe and Cossart, as above, v, col. 1714.

[8] The references for this and the following data are all collected in Smith and Cheetham, p. 1806, and Cabrol, *Dict. d'Arch. chrétienne et de Liturgie*, cols. 2182–3.

[9] Martène, *De ant. rit. ecclesiae*, i, ch. viii, art. xi, Ordo iii, Ordo v, Ordo viii, Ordo ix. Letters of Pope Nicholas I (858–67) and of Charles the Bald refer to rings of consecration (Leclercq, as above, col. 2183).

[10] Waterton, *Arch. Journ.* xx. 225. For the ring of St. Arnulph of Metz *see* above, p. xx.

[11] *Caeterum anulus episcopalis ex auro puro solide conflatus constat, cum gemma pretiosiori in qua nihil sculpti esse debet* (H. Leclercq in Cabrol, col. 2185; *Archaeologia*, xxxvi, p. 397).

hand, the first mention of this usage being in a letter of Hincmar (845–52),[1] but later it seems to have been also worn on the first finger of that hand, for which use various reasons have been alleged, one that this first finger was known to the Romans as the *Index Salutaris*, and was the finger raised in commanding silence.[2]

The above facts establish the ancient use of episcopal rings in the primary sense of the word, those, namely, which were given at the ceremony of consecration.

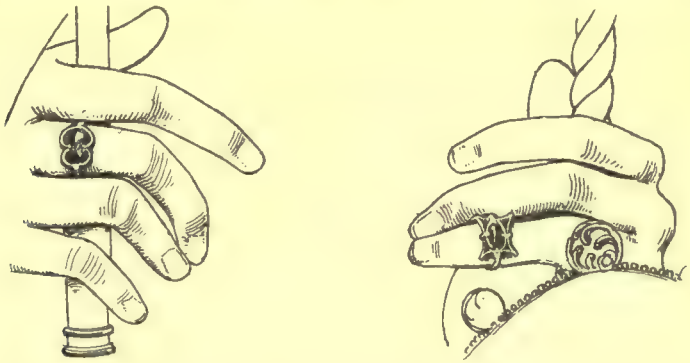


FIG. 9. HANDS OF AN EPISCOPAL SAINT. From a picture of the Flemish School in the National Gallery: 'A Count of Hennegau and his patron Saints.'

But we must distinguish such rings from others worn by bishops in the Middle Ages and the Renaissance. These are all described as pontifical rings in inventories;[3] and we can only conjecture which the real ring is by its position. Early pictures show bishops wearing numerous rings over their gloves (figs. 10, 11), and probably all of these would be described as 'pontificals'. Rings were worn both on fingers and thumbs when singing High Mass,[4] and the episcopal glove being rather thick, they had to be of large size. It seems possible that such rings were kept in cathedrals, to be used when required.[5]

It was the usage upon the death of a bishop for his ring, presumably the consecration ring, to be handed over to the royal treasure, the phrase used being *liberatus* (or *redditus*) *in garderoba*. The inventory of 28 Edward I affords numerous examples for our own country; the rings of the Archbishops of Canter-

[1] *Epistolae*, xxix, in Migne, *Patr. Lat.* cxxvi, col. 188. Cf. J. Kirchmann, *De annulis*, p. 26. It has been already noted (p. xxvii) that the thumb counted as the first of five fingers.

[2] G. Longus, *De anulis*, p. 41; H. Kornmann, *De triplici annulo*, p. 15.

[3] Cf. J. Wickham Legg, 'On an Inventory of the Vestry in Westminster Abbey taken in 1388' (*Archaeologia*, lii), where 'glovys and pontyfycales' are mentioned.

[4] D. Rock, *The Church of our Fathers*, ii, p. 169.

[5] The inventory of St. Paul's in 1445 mentions a case containing pontifical and other rings (W. Sparrow Simpson, *St. Paul's Cathedral and Old City Life*, p. 43). For a similar case at Canterbury *see* J. Dart, *Hist. and Antiq. of the Cathedral Church of Canterbury*, Appendix, p. xiii.

bury, York, and Dublin, and the Bishops of Salisbury, Bath and Wells, and Exeter, and of the Abbot of Abingdon, are all mentioned.[1] The same usage prevailed in other countries. The inventory of Charles V of France includes eight *anneaulx pontificaulx à prelat.*[2] The Emperor had from early years claimed the same right.[3] But the return of the ring can hardly have been rigorously enforced, because rings of value, bearing all the appearance of consecration rings, have been discovered in the coffins of bishops, and were undoubtedly buried with them.[4] But where a ring of small intrinsic worth has been found in the coffin, as in the case of Lawrence Booth, Archbishop of York, buried in Southwell Cathedral, it may perhaps be regarded as a substitute for the real ring handed over to the royal treasury.[5] On the other hand, we may note that the inventory of 16 Elizabeth, quoted below, contains a silver-gilt 'pontificall' set with a counterfeit sapphire, as if the monarch had been content to accept the substitute in place of the original. The Archbishops of Canterbury also claimed pontifical rings of deceased bishops,[6] but these appear to have been the 'second best' rings, and were accompanied by the prelate's seals.

There seems little doubt that the correct stone for the true episcopal ring was the sapphire. Of English examples, the rings of three early bishops, Flambard (1099–1128), Geoffrey Rufus (1133 40), William de St. Barbara (1143–52), in the Durham Chapter Library, all have sapphires.[7] So has the ring of William of Wykeham, preserved at Winchester;[8] so have the fine ring of William Wytlesey, Archbishop of Canterbury (d. 1374), in the collection of Sir Arthur Evans, a ring of an unidentified bishop in the Cathedral of Chichester,[9] and that of Bishop John Stanbery of Hereford (d. 1474).[10] Among the bishops' rings in the inventory of 28 Edward I already quoted, those of the Archbishops of Dublin and York, and of the Bishops of Salisbury and St. Asaph, have sapphires.[11] The rings of the Bishops of Bath and Wells and the Abbot of Abingdon, both with sapphires, were among the jewels taken with Piers Gaveston.[12] Archbishop

[1] *Liber quotidianus contrarotulatorius, &c., 28 Edward I*, pp. 344–5, 348 (published by the Society of Antiquaries of London, 1787).

[2] J. Labarte, *Inventaire*, &c., p. 136.

[3] Kirchmann, *De annulis*, ch. xx, p. 183. The ring had played its part in the great struggle for the right of investiture between the popes and emperors, investiture being *per annulum* (or *virgam*) *et baculum* (cf. Sigebert, *Chronicle*, year MCXI; William of Malmesbury, *Gest. Reg. Angl.* ii, § 202). The different stages of the quarrel are concisely given by Kirchmann. *See* also Smith and Cheetham, *Dictionary of Christian Antiquities*, s. v. *Investiture.*

[4] Instances are quoted by W. Jones, *Finger-ring Lore*, p. 203.

[5] *Proc. Soc. Antiquaries of London*, 2nd series, viii, p. 243.

[6] *Arch. Journal*, xi, pp. 274 ff.

[7] *Archaeologia*, xlv, p. 387.

[8] Exhibited with other episcopal rings by the Dean of Winchester at the Special Exhibition of Works of Art at South Kensington Museum in 1862 (*Catalogue*, p. 636).

[9] *Archaeological Journal*, xx. p. 235.

[10] Ibid. p. 236.

[11] *Liber quotidianus contrarot.* pp. 344–5, 348.

[12] Rymer, *Foedera* (1706), iii, p. 389.

Parker's ring had a sapphire.[1] The 'Bague de Saint Loup' in the Treasury of Sens Cathedral has the same gem.[2] The use of several stones, either of the same or of different kinds, on pontifical rings is well authenticated. Though William of Wykeham's consecration ring (*see* above) was set with a sapphire, a ring which he bequeathed to his successor in his will, and described as his larger pontifical, is set with a sapphire surrounded by balas rubies.[3] Several of the bishops' rings in the Edwardian inventory are described as *cum rubettis*. In the inventory of 16 Elizabeth (A.D. 1574) two 'pontificalls' with divers stones are entered.[4] The French pontifical rings in the already cited inventory of Charles V have almost without exception a variety of stones; one has an emerald, five balas rubies, five large pearls, and a sapphire; two have sapphires and *menues pierreries*; one has a cameo with twelve pearls, two sapphires, and two emeralds; another a large sapphire among turquoises and garnets; two more have sapphires, emeralds, pearls, and garnets.[5] The collection of Pope Paul II (Barbo) contained several pontifical rings with sapphires, mostly accompanied in the same way by other stones.[6] The amethyst, as of a similar symbolism to the sapphire, appears to have sometimes replaced that stone: an example is the ring of Henry of Worcester, Abbot of Evesham (d. 1263).[7] Other single stones are frequent in rings associated with mediaeval bishops, but we cannot be sure whether these rings are anything more than 'pontificals' in the extended sense of the word. The ruby is found in the ring of Archbishop Greenfield of York (d. 1315),[8] and in that of Bishop Richard Mayew or Mayo of Hereford (d. 1516).[9] Among the bishops' rings already mentioned as returned to the royal treasury and inventoried in the reign of Edward I, we find examples with emerald, ruby, topaz, and peridot.[10] Some rings

[1] His inventory, dated 1577, has the following item: *a ringe with a blewe sapphire, at iiij li.* (*Archaeologia*, xxx, p. 27).

[2] Viollet-le-Duc, *Dictionnaire du Mobilier français*, iii, p. 21.

[3] Nicolas, *Testamenta Vetusta*, ii, p. 767. The ring found in Bishop Gardiner's tomb has an oval intaglio on plasma, with a head of Minerva (*Catalogue of the Special Exhibition, &c., on loan at the South Kensington Museum*, 1862, no. 7197, p. 636).

[4] British Museum, Stowe MS. 555:

Fol. 6b. *Item, oone Pontificalle Ring of course golde with a sapher in it, and rounde about the same, set with five course smale emeraudes and V course smale garnettes . . . ponderans j oz. scant.*

Fol. 25b. *Item oone Pontificall of silver and guilt, having a counterfeit sapher in the middest and about the same iiij pearles and thre course stones . . . ponderans j oz. dim.*

[5] Labarte, p. 136.

[6] E. Müntz, *Les Arts à la Cour des Papes*, ii, pp. 187–8, and *Revue archéologique*, N. S., xxxvi (1878), p. 205. The other stones are emeralds, garnets, and rubies, with pearls.

[7] *Archaeologia*, xx, p. 566.

[8] G. A. Poole and J. Hugall, *An Historical and Descriptive Guide to York Cathedral*, p. 195.

[9] *Archaeologia*, xxxi, p. 249; *Arch. Journal*, xx, p. 236.

[10] *Liber quotidianus*, &c., as above, pp. 344–5, 348. A ring of the Bishop of Salisbury is described as *cum rubetto perforato*. In the Westminster inventory of 1388 are several rings both with sapphires and red stones (J. Wickham Legg in *Archaeologia*, lii, p. 199).

described as episcopal have no gem. The gold ring found at Charroux and associated with the name of Giraldus, Bishop of Limoges (d. 1022), has a large quatrefoil bezel.[1]

The rings which can be regarded with any certainty as those given at consecration being at once few in number and various both in form and ornament, there would appear to be no safe criterion by which they can be distinguished from rings worn by laymen. The sapphire was a popular stone, by no means reserved for ecclesiastical use, and the very variety of the attested specimens seems to show that, as far as outward appearance goes, pontifical rings were not a class apart, but followed contemporary fashions; there was no traditional form persisting century after century. Such being the uncertainty of

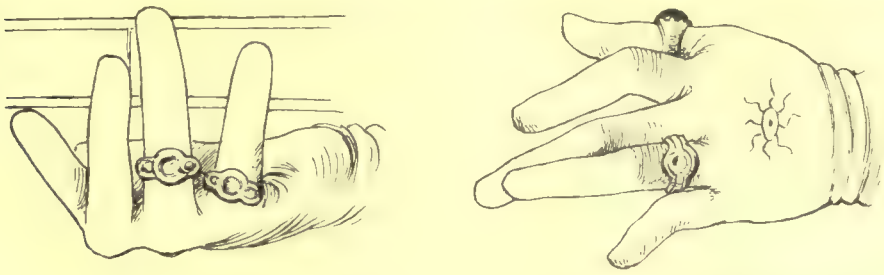


FIG. 10. EPISCOPAL HANDS. From the 'Marriage of St. Catherine' by Lorenzo di San Severino, National Gallery.

the whole subject, it has seemed best in the Catalogue itself to make no assumptions, and to class a number of rings commonly described as 'episcopal' or 'ecclesiastical' with the main body of ornamental rings. (Cf. nos. 1749 ff., 1827 ff.) Many of these may well have been worn by clerics, and some by bishops; but of few could it be asserted with confidence that they are pontifical, either in the wider or the narrower sense. The large series of 'stirrup-shaped' rings with sapphires (nos. 1782 ff.) seem to have no valid right to the title.

It will be gathered from quotations made above that certain abbots were invested with the ring, but the privilege was exceptional, and in early times disliked by bishops.[2] Abbesses are represented on their monuments wearing rings, as for example Agnes Jordan, Abbess of the Bridgetine Convent of Syon, on her brass at Denham, Bucks.[3] The date when the ring was given to abbesses is not precisely known; the custom was abolished by Gregory XIII in 1572.[4] It has been conjectured that the ring with the name of Leubacius, in the Cathedral at Tours, may have been that of Leobatius, first abbot of the monastery of

[1] Didron, *Annales archéologiques*, x, 150.

[2] Leclercq in Cabrol, col. 2186. The benediction of abbots' rings is not mentioned in ritual until the fifteenth century.

[3] H. Druitt, *Costume in Brasses*, p. 98.

[4] Leclercq, col. 2187.

Senaparia[1] (Sennevières, Indre-et-Loire), but the style of the ornament seems rather too late to justify the attribution. Nuns were symbolically espoused to Christ by a ring,[2] and the Museum possesses an example (no. 712). These appear to have been sometimes set with gems, and, as we should expect, with the sapphire.[3] Widows sometimes inherited property from their husbands on condition of taking a vow of chastity, and assumed a mantle and a ring.[4] Any cleric might wear a ring, and from documentary evidence it is clear that the clergy often possessed more than one ring of value. But no one beneath the rank of bishop (or, in later centuries, of abbot) wore a ring as indication of rank or sacred office.[5] We may note, however, that in the archdeaconry of Chester, on the death of a priest, his best horse, saddle, bridle, bit, and spurs, and his best signet or ring, passed into the possession of the bishop as archdeacon.[6] Both bishops and clerics of lower rank sometimes received bequests of rings. By the will of Martin de Sancta Cruce, dated A.D. 1259, rings are bequeathed to the Archbishop of York, the Bishops of Durham, Norwich, and Chester, the Dean and residential canons of York, and the Vicar of Auckland.[7]

Papal rings.

If episcopal rings still present difficulties, the so-called papal rings (nos. 832 ff.) are even more perplexing. These, it will be remembered, are massive, sometimes even ponderous rings, bearing arms or names of popes, cardinals, archbishops, and sometimes bishops, with accessories such as the papal tiara, the crossed keys, cardinals' hats, mitres, and very frequently the symbols of the Evangelists. The salient fact about all these rings is their small intrinsic value; they are all of gilt bronze, and set either with glass pastes or inferior stones.[8] In view of the very considerable number of these rings, their undoubted authenticity,[9] and their

[1] Deloche, *Essai hist. et arch. sur les anneaux*, 1900, p. 44.

[2] An allusion in a sermon of St. Ambrose possibly implies that in his time a ring was given to nuns on the day of their consecration. He says: *Hinc est quod anulo fidei Agnes se asserit subauratam* (Sermon xlviii, in Migne, *Patr. Lat.* xvii, col. 701). Pontificals from 1200 onwards mention the ring in the ceremony of consecration (Leclercq in Cabrol, col. 2188).

[3] *Liber quotidianus contrarotulatorius, &c., 28 Edward I*, p. 348: *Unus anulus auri parvus cum saphiro qui fuit de anulis provis' pro Monialibus de Ambresbury contra earundem professionem.*

[4] Cf. the will of William Edlington, of Castle Carlton, June 11, 1466 (F. J. Snell, *The Customs of Old England*, p. 17); in other wills the portion of a widow refusing the condition is reduced.

[5] Martène, *De antiquis ecclesiae ritibus*, iii, ch. xii, n. 11: *Episcopus debet habere annulum quia sponsus est. Caeteri sacerdotes non, quia sponsi non sunt, sed amici sponsi, vel vicarii.*

[6] *Arch. Journal*, 1854, p. 273.

[7] Surtees Society, *Wills and Inventories*, 1835, p. 7: *Item Domino Eboracensi annulum meum cum rubeto majori. . . . Item Domino Dunelmensi annulum cum saphyr' majori. . . . Item anuli capiantur de melioribus existentibus Eboraci et dentur Dominis Norwycensi et Karleolensi episcopis. . . . Item Decano Eboracensi et singulis canonicis residenciam facientibus unum annulum auri cum saphir' ponderis circa x vel xij denariorum. Item domino Roberto Vicario de Aucland unum annulum auri.*

[8] *Proc. Soc. Antiquaries of London*, 1st series, iv, p. 230; 2nd series, ii, p. 431; xi, p. 70.

[9] They are most unlikely to have been fabricated for the deception of collectors as early as

association with the late mediaeval centuries of which records are abundant, it is curious that there seems to be no certain knowledge as to their origin or use. The theory which finds most acceptance describes them as rings of investiture, and supposes that they were transmitted to new holders of papal fiefs or high offices in the Church on accession to their new dignity. One difficulty in this view lies in the fact that many of the rings were evidently made for dignitaries who either were never popes or were elected at a time later than that of the manufacture of the ring; we should therefore have to suppose that the cardinal and the bishop

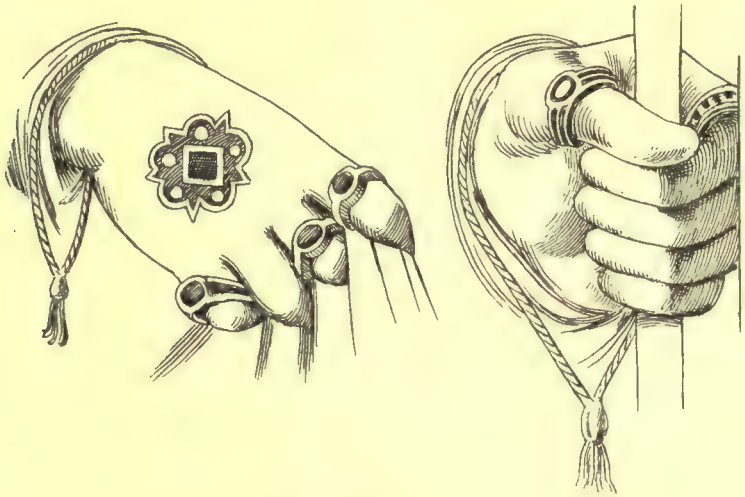


FIG. 11. HANDS. From Botticini's 'St. Jerome with St. Damasus and other Saints', National Gallery.

shared with the pope the custom of investing by ring. According to another hypothesis, they were carried as credentials by ambassadors or minor envoys, much as a King's Messenger carries a badge; but there is no proof of this, and smaller rings would certainly have been more convenient.[1]

Amid so much that is uncertain, one thing seems clear, that these rings cannot have been worn by the popes themselves. It is impossible to believe that the sovereign pontiff ever wore such cheap and cumbrous ornaments; and though in portraits of individual popes, as for example Raphael's Julius II in the National

A.D. 1494, when one is mentioned in the Este inventory: *Uno annello di ottone dorato cum vedro rosso quadro grande ligato dentro cum la mitra et chiave et quatro Evangelisti dintorno tagliati* (G. Campori, *Raccolta di Cataloghi ed Inventarii inediti*, p. 27, Modena, 1870). Cf. also one of Pius II figured and described by J. Chifflet, *Annulus pontificius Pio II assertus*. Chifflet assumes the ring to have been worn by the Pope, and says: *annulus est ingens aheneus inauratus gemma meliore digito Pii Papae II factus pretiosior.*

[1] The occurrence of the arms of European kingdoms as well as those of the Pope (for example, rings of Paul II bear the arms of France and Aragon) perhaps suggested this idea, the second arms being assumed to be those of the kingdom to which the envoy was accredited.

Gallery, rings of considerable size are worn (fig. 12), they are evidently of a different character from those under consideration. Moreover, numerous duplicates exist, notably in the case of Pius II (Piccolomini) and Paul II (Barbo). Personal use by the Pope is therefore for every reason excluded.[1] The same may probably be said with regard to the use of such rings by cardinals. There is no doubt that it was the custom for the Pope to present a ring to each cardinal on his consecration. The Ordo Romanus XIV (about A. D. 1300) states that the rings were given at the close of the Consistory. But we know that these were rings of value, usually containing costly sapphires,[2] as appears from the accounts of the distribution by Eugenius IV, at the promotion of A. D. 1439. The assumption that any of the existing 'papal rings' were used for this purpose certainly requires confirmation. Cavaliere G. Zippel states that during the pontificate of Paul II. at any rate, the accounts of the Camera Apostolica have no entries of disbursements in relation to rings of this type.[3] There is a well-known instance in which a Pope sent a ring as a sign of investiture, but the date was earlier than that of the 'papal ring', and the intrinsic value of the gift far greater. This was when Pope Hadrian recognized Henry II of England as King of Ireland, the incident being related by John of Salisbury.[4] During the period of tension between Empire and Papacy an anti-pope was once himself invested by an emperor. A letter of Arnulph to the archbishops and bishops of England relates that Victor XI suffered this indignity at the hands of Frederic Barbarossa, and a rescript of Pope Alexander complains of the act as an outrage unparalleled in history.[5] In connexion with papal rings may be mentioned rings of a somewhat similar character, bearing crowns or shields of arms, and conjectured to be rings of investiture issued by kings or dukes (nos. 1690, 1691).

AMULET-RINGS

Rings with charms.

The charm-ring of the Christian era was held in the same respect as that of more ancient periods. By virtue of the legends or figures engraved upon it, of the metal forming its hoop, or of the stone or other substance with which

[1] For the gold 'ring of the fisherman', a signet engraved on the bezel with St. Peter in a boat with a net, and reproduced for each Pope, *see* E. Waterton, *Archaeologia*, xl, p. 138.

[2] E. Müntz, *Les Arts à la Cour des Papes pendant les XV^e et XVI^e siècles*, i, 1878, p. 54, ii, p. 313; Martène, *De antiq. eccl. rit.* i, c. viii, § xi. Prior to the sixteenth century cardinals were in the habit of wearing numerous rings; later it became customary to wear only one.

[3] 'Io posso soltanto assicurarla, che nei libri di conto della Camera apostolica durante il pontificato di Paolo II non si trova nessuna nota di pagamento per oggetti simili a quelli che Ella sta illustrando' (Letter, May 24, 1911).

[4] Bk. IV: *Concessit et dedit Hyberniam jure hereditario possidendum. . . . Annulum quoque per me transmisit aureum, smaragdo optimo decoratum, quo fieret investitura juris in gerendâ Hybernia. Idemque adhuc annulus in curali archio publico custodiri jussus est.* Quoted by Kirchmann, *De annulis*, pp. 196-7, who cites other instances.

[5] *A seculis inauditum* (Kirchmann, as above, pp. 193-4).

it was set, it was expected to avert from the wearer perils by sea and land, to carry him safely past enemies and robbers, and preserve him from pestilence or sudden death. The faith reposed in these amulets was absolute, and those who relied upon them doubtless accepted without reserve such a tale as that in the *Morte d'Arthur*, in which a magic ring enables Sir Gareth to baffle all comers in the tourney by changing the colour of his arms at will. The Gnostics,[1] whose gems were often worn in the Middle Ages, handed down to later times much of their peculiar belief in the efficacy of 'words of power'; and superstitions of this kind, augmented from cabalistic and other Oriental sources, found their final expression in magical treatises like those of Cornelius Agrippa and other occult philosophers of the Renaissance and the seventeenth century.

Qualities of gems.

The old superstitious belief in the mysterious qualities of gems is manifested in numerous mediaeval treatises from which later writers derived their information.[2] The finer and more poetical ideas of religious symbolism are here confounded with the crudities of mere superstition. All are familiar with the belief that the sapphire, the colour of the Virgin and of the heavens, preserved the chastity of the wearer; but the same virtue was attributed to the emerald and the green jasper,[3] and similar beliefs were extended to other gems. We may take an example from the Bestiary, which derived its petrology, like its other science, indirectly from Pliny and other ancient writers. The diamond is there described as a stone found upon a mount in the East, and shedding round it a great light at night; it is a symbol of Our Lord, and like other stones has the power of counteracting poison.[4] The lore of gems was, however, not always incorporated in the book of symbolic beasts; it formed the subject of regular 'lapidaries' composed upon similar lines, and suggested by the translation into French in the twelfth century of the poem by Marbodius, Bishop of Rennes, on precious stones.[5] Their lessons were transmitted to later times by writers like Jerome Cardan,[6] from whom a few typical statements may be extracted to illustrate the superstitions of his day. Gems suffer sickness, age, and death. The hyacinth (? jacinth) protects from lightning, induces slumber, increases riches, and makes glad the heart of man. The turquoise will preserve in a fall from horseback. The emerald, like other stones, is an antidote to poison; placed under the tongue, it confers divinatory

[1] C. W. King, *The Gnostics and their Remains*, 1864.

[2] e.g. Licetus, *De anulis*, pp. 77, 93, &c.; De Boodt, *Historia Gemmarum*; Camillus Leonardi, *Speculum lapidum*, 1502.

[3] *Archaeologia*, xxi, p. 126.

Alcons dient del diamant
Qu'il est contre venim poissant
Et qu'il chace vaines poors;
Ne que l'art des enchanteors
Ne devreit celui enchanter
Qui ceste père solt porter.

(Bestiaire rimé; Cahier and Martin, *Mélanges d'archéologie*, iv, p. 66.)

[5] Gaston Paris, *Littérature française au moyen âge*, 3rd edition, 1905, p. 158.

[6] *De Subtilitate*, Book vii. Cardan died about 1576.

powers. The amethyst excites dreams; the onyx stimulates the mind; the carbuncle inspirits; the jasper stops bleeding at the nose; the sapphire will cure the bite of snakes and scorpions. It will be seen that there is no end to the virtues ascribed to various gems, and that even after the Middle Ages magic continued to walk hand in hand with medicine. As an example illustrating the pertinacity of particular beliefs we may cite the use of gems and rings for affections of the eyes. Water in which the ring of Leodegar, Bishop of Autun, had been immersed was held to be thus remedial;[1] the thirteenth-century inventory of St. Paul's, already quoted, states that a merchant presented to the shrine of

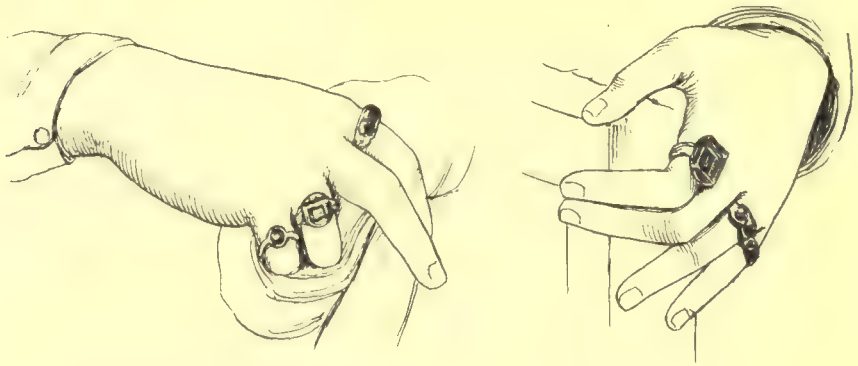


FIG. 12. HANDS OF POPE JULIUS II. From the portrait by Raphael in the National Gallery.

St. Erkenwald a sapphire renowned for its salutary influence in this respect; and in Webster's *Duchess of Malfy* allusion is made to the application of a ring as a remedy for sore eyes.[2] Sometimes the virtue lay less in the nature of the gem than in the association of a ring with a venerated person. Thus the ring of Edward the Confessor, to which allusion has already been made, is said to have long been preserved at Westminster, and employed as a remedy for epilepsy.[3] This may have suggested the first use of the Cramp Rings blessed at a special consecration service from the reign of Edward III, and deriving their mysterious power from contact with the royal hands.[4]

[1] *Martyrologium Gallicanum*, October 2.

[2] Act I, Sc. i.

[3] Polydore Vergil, *Hist. Angl.* Bk. viii. Cf. p. xv, n. 1 above.

[4] Of these rings, which were probably plain hoops of silver and gold, no authentic examples survive; their consecration was discontinued by Henry VIII, but for a time revived by Queen Mary. See *Notes and Queries*, ser. 1, vii, p. 88, and the references there given. Rings of less august association have been worn as remedies for cramp and fits down to modern times. In the nineteenth century a plumber of Salisbury, questioned as to the lead rings on both his hands, replied that they were for the cure of fits, and that to secure their efficacy, the lead had to be cut from a coffin at exact full moon (*Notes and Queries*, 8th series, ix, p. 357. Cf. also ibid. pp. 127, 253). For similar superstitions in ancient times cf. F. H. Marshall, *Catalogue*, as above, p. xxii.

Figures and inscriptions.

The nature of the intaglio design cut in the stone was naturally held to affect its powers. The ordinary subjects upon antique gems received from mediaeval fancy a meaning and a potency far from the thought of those who first engraved them. An interesting thirteenth-century MS. in the British Museum, entitled *De Sculpturis lapidum*,[1] tells that the figure of Pegasus encourages boldness and swiftness; Andromeda conciliates lovers; Hercules is a singular defence to combatants: Perseus preserves from lightning and from devils; a Siren cut in jacinth renders invisible; a hare defends against the devil; a dog and lion on the same stone avert the dropsy. The significance of early engraved gems in the Middle Ages is a subject which still offers possibilities of research.[2] The magical inscriptions in most general favour are largely of Hebraic origin, derived from cabalistic sources, the popular formulae remaining in use from the Romanesque age to the seventeenth century and later. These are for the most part without obvious sense to the uninitiated, the corruption of the words having in many cases gone too far for anything but a tentative reconstruction.[3] But others of Greek derivation are less far removed from their original;[4] while parts of texts from the Vulgate,[5] or invocations to sacred persons and saints, or simply their names, present no further difficulty. The names of the Magi, or Three Kings of Cologne, deserve especial mention as efficacious against the falling sickness and other maladies (nos. 885 ff.).[6] 'Sigils' and astrological signs were naturally used in addition to verbal texts (cf. no. 894), the nature of the metal and its affinity with particular planets also coming into play.

Toadstones.

The Collection contains a good series of rings set with toadstones.[7] According to an ancient superstition, there was in the head of the toad a stone which was considered a remedy against many afflictions, from tumours to bewitchments. The allusion in *As You Like It* is too familiar to quote, but may be mentioned to

[1] Harley MS. 80. This Latin MS. is printed in *Archaeologia* (xxx, p. 449). In the same volume is an early French lapidary entitled: *Le livre Techel des philosophes et des Indois et dit estre des enfans d'Israel, mention faisant de plusieurs pierres précieuses et de leurs vertus et propriétés.*

[2] F. de Mély, *Revue de l'Art chrétien*, 1893, pp. 14, 98.

[3] A few of the most popular words and formulae—*Agla*, *Ananizapta*, *Tetragrammaton*, *Tebal Gut Guttani*, &c.—occur on rings in the Collection and are there discussed (nos. 868 ff.).

On the general subject *see* C. W. King, *Antique Gems and Rings*, p. 376, and articles in the *Archaeological Journal*, xxvi, p. 225; O. Morgan, *Proc. Soc. Antiquaries of London*, 1st series, iv, p. 87; *Archaeologia*, xxx, 449, 451, 454.

[4] e. g. *Agios o Theos*, &c. (no. 892).

[5] e. g. *Iesus autem transiens* (nos. 877 ff.), and *Verbum caro factum est* (no. 895). The first formula was supposed to extricate from the hands of enemies and dangers, and, as mentioned under no. 877, was chosen by Edward III to commemorate the battle of Sluys.

[6] For a ring with a sapphire engraved with the Three Kings, bequeathed in the 14th century by Sir John de Foxle, see *Arch. Journ.* xv, p. 274.

[7] Sir Ray Lankester, *Recreations of a Naturalist*, 1911; Jones, *Finger-ring Lore*, pp. 156-8; *Notes and Queries*, 4th series, 1871, pp. 399, 484, 540. From its supposed origin, the toadstone was called *crapaudina*, *crapaudine*, or *bufonius lapis*.

illustrate the fact that Shakespeare may well have himself believed the story to which he alludes. It may be doubted whether he would have accepted all the fictions current on the same subject, as that the toad, if placed on a red cloth, would eject his stone; or that if a doubtful specimen were set before a toad, he would disregard it, whereas he would seize upon a genuine example, 'for he envieth much that man should have that stone'.[1] It was supposed that the stone could be cut out of the toad's head with a knife, and in a treatise of about 1490, called *Hortus Sanitatis*, a man is shown performing the operation. Faith in the toadstone lasted to modern times, and reference is always made in this connexion to a letter of Joanna Baillie, in which she tells Sir Walter Scott how a toadstone belonging to her mother had been repeatedly borrowed for the protection against fairies of new-born children and their mothers. It is hardly necessary to say that there is no truth in these old beliefs. No toad carries a jewel in his head, and the so-called toadstone, which is of a drab colour and of a convex polished surface, is really the palatal tooth of a fossil fish called Lepidotus, common in the oolitic and wealden strata of England. Originally white, it derives its colour from staining, due to the rocks in which it is embedded. It has been conjectured that the fancies related above may have suggested themselves to the fertile imagination of the Middle Ages through Pliny's mention of a stone called Batrachites, a name probably given because the colour suggested that of a toad. Through one of the strange processes by which the mediaeval mind associated its ideas, the story of the stone in the toad's head was evolved to satisfy the general desire for the marvellous.

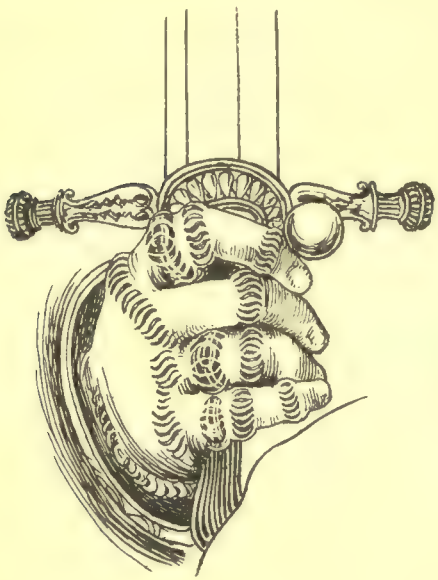


FIG. 13. RINGS UNDER SLIT GLOVES. After the picture of 'Judith with the Head of Holofernes', by Cranach the elder.

Of other substances embodied in rings for prophylactic purposes ass's hoof may here be noticed (cf. no. 907). This substance was considered a remedy against epilepsy,[2] and a ring in the Waterton Collection is of double potency in that it has ass's hoof in the hoop and a toadstone in the bezel.

'Inscribed' rings. A small group of rings bearing mottoes and inscriptions of indeterminate character has been placed in a separate class under the title of inscribed rings.

[1] Lupton, *A Thousand Notable Things of Sundry Sortes*, London, 1595.

[2] Reichelt, *De amuletis*, p. 20; cf. C. W. King, *Antique Gems and Rings*, p. 374; *Proc. Soc. Antiquaries of London*, 2nd series, i, p. 278; ii, pp. 183, 229.

Some of these legends are merely sententious (e.g. nos. 917, 929, 936, 951); others are probably New Year's wishes (nos. 940, 941); others may be magical, others religious, others amatory, but in these cases there is usually room for doubt.

LOVE AND MARRIAGE RINGS

'Fede' and 'posy' rings.

The love-rings in the Collection are naturally numerous, and the number is really greater than would at first appear, since many rings, which from their type or the nature of the subjects engraved on them were probably made for other uses, have been transformed into love-rings by the addition of amatory mottoes, such as *mon cœur avez* or *per bon amor*.

The most extensive subdivisions of love-rings are the groups known as *Fede* and *Posy* rings. *Fede*-rings (nos. 1002 ff.) received their name from the two hands clasped in troth, which they always have in a conspicuous position; the type descends from Roman times.[1] Sometimes it happens that a *fede*-ring bears a religious or magical inscription, and examples of this kind afford yet another instance of the difficulty of classifying rings, for it is not easy to say with certainty which has the most significance, the general type or an inscription which may be somewhat incongruous with it. The *posy*-ring (cf. no. 1107) derives its name from the 'poesy' or motto, usually a rhymed couplet, engraved on the inner side. In the abstract, any ring bearing a motto or verse of an amatory nature may be regarded as a posy-ring; but the term is commonly restricted to the plain rings which enjoyed such popularity in England in the seventeenth and eighteenth centuries. The references given in the note preceding no. 1107 will introduce the reader to the literature of the subject, which it is not necessary to repeat in the present place. The poetry of posy-rings, as will be seen from the examples in the Catalogue, is unassuming and often naïve in style; the mottoes on love-rings of earlier date often eclipse them, if not in sincerity, at least in the manner of expression. Attention may be called to the Godstow ring, which sentiment would fain associate with Fair Rosamund (no. 962); to the rings with the direct old motto, *autre ne veux* (nos. 966, 967; to the frank English declaration, *have heart and al* (no. 982); and the cautious Italian, *amore vol fe* (no. 986).

Gimmel-rings.

Another type of love-ring is the gimmel or gimmal, made of two hoops fitting closely together, and capable of division if required: the name is derived from the Latin *gemellus* (a twin).[2] It does not appear that the gimmel was always, or even often, actually divided, each lover wearing a half, though such

[1] The origin of the design was the *dextrarum junctio*. *See* F. H. Marshall, *Catalogue*, as above, p. xxii.

[2] The stock quotations for gimmel-rings are from Dryden's *Don Sebastian*, where one with the names of Juan and Zayda is described, and Herrick's *Hesperides*, where a 'ring of jimmals' is mentioned, though, in defiance of etymology, it is said to indicate 'a triple tye'. The term gimmel was used for any appliance in which two rings of metal work in each other, for instance a bit (cf. *Henry V*, Act iv, Sc. 2).

would be its natural destination. In the case of most rings described under this title the two hoops work into each other, but can only be divided by being cut; moreover, the sharpness of the edges would make the sundered halves very uncomfortable to wear. Nos. 990, 991, are good examples of this type, bearing in Latin and German the text usually found where an inscription is added. A ring said to have belonged to the great merchant Sir Thomas Gresham, temporarily deposited at South Kensington, is in the same style.[1]

Wedding-rings.

The majority of the rings in Class G are either betrothal or love rings. Among them may be many which have been used in the marriage ceremony, but it is not easy to distinguish these, for, down to the sixteenth century at least, wedding-rings were apparently set with gems, the plain hoop not being introduced until a later period. Mr. Waterton, who collected various facts about the wedding-ring, derived from a will of 1503 the information that at that time it might be set with a stone, for the testatrix, one Marion Chambers of Bury St. Edmunds, describes her 'marying ring' as 'having a dyamond and rubie therein'.[2] The wedding-ring of Martin Luther is said to have borne a Crucifixion and the emblems of the Passion.[3] The plain ring may have been introduced about the time of the Commonwealth, when some of the sterner spirits were in favour of its total abolition. The third finger of each hand has always been used for rings, and that of the left hand for the wedding-ring, partly because it is there unlikely to be damaged or worn, but partly also from the old superstition, possibly based on an ancient Egyptian belief, that a vein ran from the heart to this finger. The belief is mentioned by Aulus Gellius and Macrobius;[4] but the point which interests us here is its survival through the Middle Ages into the seventeenth century. In the Salisbury and Hereford missals it is directed that the ring, after being first temporarily passed over the second and third fingers, shall lastly be placed on the fourth,[5] there to remain *quia in illo digito est quaedam vena procedens usque ad cor*.[6] The old belief survived later, though soon destined to be condemned by the advance of anatomical knowledge.[7] Henry Swinburne, in his *Treatise of Spousals*, written about A.D. 1600, but printed later in the century, repeats that the marriage-ring is worn on the fourth finger 'because, by the received opinion of the learned and experienced in Ripping up and anatomizing men's Bodies, there is a vein of Blood which passeth from that fourth finger unto the Heart, called Vena Amoris, Love's Vein. And

[1] *See* note under no. 991.

[2] Waterton MS., *Dactyliotheca Watertoniana* (in the Library of the Victoria and Albert Museum), p. 96.

[3] *Journ. Brit. Arch. Assoc.* x, p. 375.

[4] Aulus Gellius, *Miscell.* x, ch. 10; Macrobius, *Saturnal.* vii, ch. 13.

[5] As already observed, the fourth finger of the early writers corresponds to our third.

[6] *Notes and Queries*, 5th series, xii (1879), p. 408.

[7] Sir Thomas Browne, *Vulgar Errors*, i (1852), p. 390; J. Kirchmann, *De annulis*, p. 23, who describes the opinion as exploded.

so the wearing of the Ring on that finger signifieth that the love should not be vain or fained, but that as they did give their hands each to other, so likewise they should give their hearts also, whereunto that vein is extended.'[1]

Jewish marriage-rings, well represented in the Collection, are obviously not intended for permanent wear; their large size and inconvenient forms would alone disqualify most of them for everyday use. In fact they were only placed by bridegrooms upon the fingers of brides during the ceremony, and are therefore purely symbolical, as indeed the figure-subjects, where such occur, would themselves imply. There does not seem to be unanimity of opinion as to whether the gabled building, which in many rings projects as a bezel, represents Solomon's temple, or a synagogue; the writer in the *Jewish Encyclopaedia* inclines to the latter supposition.[2] Jewish marriage-rings almost invariably bear as legend, complete or abbreviated, the Hebrew words *Mazzāl tōb* (*Good luck*). The better specimens are richly ornamented with enamel and filigree in a style suggesting either Venice or the South of Germany as the place, and the sixteenth century as the time, of manufacture. None of the existing examples are said to be older than the thirteenth century, though the use of the ring as a symbol in marriage can be traced some six centuries earlier. **Jewish rings.**

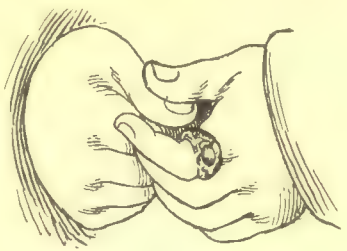


FIG. 14. RING WITH QUATREFOIL BEZEL ON FIRST FINGER. From the portrait of Kurfurst John Constans of Saxony, in the Collection of Prince George of Saxony. (Cf. fig. 2.)

The Collection contains no historical betrothal-ring like that of Mary Queen of Scots and Darnley. This ring, found at Fotheringay and now in the Victoria and Albert Museum,[3] has on the bezel the initials M and H joined by a knot in the style of rings illustrated on plate VIII. Examples like no. 420 have no personal association with the married pair, but are merely commemorative rings bought in celebration of an auspicious event.

MEMORIAL AND OFFICIAL RINGS

Among the most interesting commemorative rings are those commonly known as 'Stuart rings' (nos. 1359 ff.), from the fact that they were worn by adherents of the royal house of that name.[4] They generally have an enamelled head or bust **'Stuart' and other portrait-rings.**

[1] p. 28. The book was actually printed in 1686. See *Notes and Queries*, 7th series, iv, p. 285.

[2] Article *Rings*, signed A. W. Cf. also *Catalogue of the Anglo-Jewish Historical Exhibition*, nos. 1822–31 and 1949–63.

[3] *Arch. Journal*, xiv (1857), p. 298. Other rings of this type with the initials WS and A.W. have been claimed as the signet and betrothal-ring of Shakespeare. The evidence is by no means so complete as in the case of the ring of Mary Queen of Scots and Darnley, for there is no inscription engraved in the interior; both are said to have been found at Stratford (*Gentleman's Magazine*, lxxx, pp. 321–2; *Journ. British Arch. Association*, iv, p. 389).

[4] *Gentleman's Magazine*, Sept. 1788, p. 769; July and Sept. 1823. Examples of these rings

on the bezel, the most interesting being those with portraits of Charles I; but other members of the line are represented—Charles II, James II, and the Old

FIG. 15. PORTRAIT OF A WOMAN: School of Cranach. (After Burlington Fine Arts Club, *Illustrated Catalogue of Early German Art*, plate xxvi.)

Chevalier. Sometimes a Stuart ring will outwardly express loyalty to the Hanoverian dynasty by exhibiting the portrait of the reigning monarch. But

have been shown at various exhibitions, two at the Loan Exhibition of Jewellery at South Kensington in 1872; *Catalogue*, pp. 77 and 79.

For portraits of the Stuarts *see* the article by Miss Helen Farquhar, *British Numismatic Journal*, v, 1908.

this will form the lid of a locket, which when opened is found to contain portraits of the Stuarts (no. 1372). Similar arrangements are found in other objects carried by Jacobites, for example in snuff-boxes.[1] Of especial interest in relation to the Jacobite cause are two almost identical rings (nos. 1417, 1418), surviving examples of a series made to commemorate the death of Lords Balmerino, Kilmarnock, Lovat, and Derwentwater, and others, executed in 1746 and 1747 for their connexion with 'the '45'; and the signet (no. 652) with the cipher of the Old Chevalier (*Jacobus Rex*) cut in a sapphire. Among other portrait-rings may be mentioned nos. 1376, 1377, with William III and Mary; and no. 1387, with William IV, enamelled by Henry Bone, R.A.: the greater number represent unidentified persons. Of rings commemorating events, those connected with Polish history have a peculiar interest (nos. 1426 ff.). A romantic association would attach to no. 1424, were the story told of it susceptible of proof.

Mourning-rings.

Numerically the most important among memorial rings are those worn in memory of the dead. These may be divided into two classes: those which were not specially made for the purpose, but perhaps belonged to the deceased and were bequeathed as mementoes; and mourning-rings proper, intended for distribution among relatives and friends. The custom of leaving a ring for remembrance probably represents a very early form of bequest, and any ring so bequeathed is in a sense memorial; one instance of the thirteenth century has been already quoted in which rings are left to a number of clerics. The bequest of a ring 'for a token', or of money for the purchase of one, becomes a frequent feature of wills in the sixteenth century, though the engraving of the deceased's name or initials, the feature which constitutes the mourning-ring strictly so called, does not seem to become general until after A.D. 1600.[2] A transition

[1] *Journ. Brit. Arch. Assoc.* xxvii, p. 379.

[2] Bequests of rings mentioned in the wills published by the Surtees Society may be taken as typical. In vol. ii (1835) we find (p. 74) the following item, in the will of Elizabeth, Lady Fitzhugh, dated A.D. 1427: *Als so I wyl yat my son William have a Ryng with a dyamond. . . .* On p. 161, in the will of Robert Hyndmer, A.D. 1558: *I geve to the said Raufe . . . a gold ringe with a reade seale of an Imaige.* p. 234, in the will of John Horton, 1565: *Item, I give unto my brother Anthony Horton, for a token, my golde ringe w^th^ the seale of myne armes, desirenge him to be good to my wiffe and my childringe as my trust is in him. Also I give to the right honourable and my singular good Lord the Lord Ewerye for a token, one golde ringe w^th^ a turkes in itt, desyringe him to be good Lord and ffrend unto my wiffe and childringe.* . . . Other bequests of rings in this volume will be found on pp. 84, 87, 295, 328, 385, 416. In vol. xxxviii (1860), p. 224, we may note the bequest by James Carre in 1593 of eight gold rings, one of which had been given him by the King of Scots. Other bequests in the volume are on pp. 16, 36, 51, 117, 162, 321, 326. In vol. cxii (1906) we find in the will of Bertram Anderson, 1570–1: *I give to my said mother-in-lawe Mrs. Isabell Francklynge, for a token of my assured good will toward her, one goude ring.* . . . In the will of Thomas Harrison, 1582: *To my sonne John Harrison* 100 *l. and my gould ringe for a token, which weigheth an ounce, and my blessing withal.* In the will of Jasper Bowdon, 1589: *to Barbarye Anderson, on gold ringe, in hope she wil not se my daughter Elionor and the reste of my children lacke.* Other bequests are on pp. 9, 16, 61, 67, 83, 125, 130, 151.

towards the conventional or ceremonial memento may be found in rings of which the testator himself chose the device, ordering several in duplicate for presentation to friends. Such are those left by Sir John Shaw, alderman of London, who in his will of A. D. 1487 directed sixteen rings of fine gold to be made and graven with the Wounds of Our Lord for presentation to his friends, the rings probably resembling two of similar date in the British Museum (nos. 718, 719).[1] The memorial rings designed by John Donne have been already mentioned, but we may notice in the same connexion the following clause in Sir Henry Wotton's will dated October 1, 1637: 'to each of the Fellows (of Eton College), a plain ring of gold enamelled black, all save the verge, with this motto within, *Amor unit omnia*.'[2]

Throughout the eighteenth century the wearing of mourning-rings was general in England, and among literary references to the custom none are more interesting than those in Richardson's *Clarissa Harlowe*, for though we are dealing with a work of fiction, surviving rings show that the novelist described a familiar contemporary usage. It will be remembered that several mourning-rings are mentioned in the heroine's will, and we may specially note the following passage: 'to Lady Betty Lawrance, Lady Sarah Sadleir, Lord M., Miss Charlotte and Miss Martha Montague, each an enamelled ring with a cypher Cl. H., with my hair in crystal.'[3] The universality of the custom of wearing mourning-rings at this period is attested by another passage in the same novel. Lovelace, referring to Belton's death in a letter to Belford, writes: 'When I come to town . . . we will buy each a ring to wear in memory of the honest fellow.' Mourning-rings were sometimes engraved with allusive legends or mottoes, in this resembling 'posy-rings'. Examples were the rings said to have been worn by the King's party after the execution in 1658 of Dr. John Hewett, chaplain to Charles I, engraved: *Herodes necuit Johannem*.[4]

The line of division between *Memento Mori* rings (*see* p. xxxiii) and mourning-rings is not easily drawn, for when a name and date are found engraved in the interior, the ring may be regarded as belonging to the memorial class. This

[1] *Notes and Queries*, 9th series, xi, 1903, p. 308.

[2] Izaak Walton, *Lives of John Donne, Henry Wotton, and Richard Hooker*, p. 191 (Temple Classics).

[3] The considerable value of the more expensive mourning-rings in the eighteenth century, evidently those set with gems, is shown by other bequests in the same will. 'To my aunt, Mrs. Dorothy Hervey, I bequeath fifty guineas for a ring': other rings of the value of twenty-five and twenty guineas are also mentioned. The symbolic devices which Clarissa caused to be placed on her coffin-plate are of interest, in that they are also familiar to us from mourning-rings: at the top was to be an hour-glass, winged, at the bottom an urn. The wings accompanying the hour-glass are represented on rings in the Collection (nos. 1529 ff.).

[4] *Notes and Queries*, ser. ii, viii, 393, quoting Kenneth's *Register and Chronicle*, 1727, p. 373. Cf. also *Notes and Queries*, as above, p. 466, for motto mourning-rings of Alderman John Smith of London, and Samuel Crumbleholme, Master of St. Paul's.

distinction has led to the separation in the Catalogue of rings which are outwardly of the same type.

Rings have been worn as signs of office by persons of various ranks and positions, from kings downwards. The episcopal rings already mentioned (p. xxxiv) really come under this description. So do coronation-rings, of which the history extends to remote times and various countries. A ring was evidently regarded as the symbol of sovereignty in the Byzantine Empire, as we learn from a passage in Nicetas relating to the death of Alexius Comnenus.[1] The Emperor, as King of Germany, was invested with a ring,[2] and Henry IV on his deposition was called upon to resign the crown, the mantle, the ring, and all things pertaining to investiture with the imperial dignity.[3] In our own country the coronation-ring goes back before the Norman Conquest, though apparently not long before; whatever may be thought of the story related of Offa, King of the East Angles, it is certain that the giving of a ring immediately after the anointing is mentioned in the Benedictional of Robert of Jumièges, Archbishop of Canterbury in the last years of Edward the Confessor, and that since that time the principal change has consisted in the translation of the formula from Latin into English in the time of James I.[4] It is not to be supposed that the sovereign always wore the ring; the royal inventory of 28 Edward I. already so often quoted, 'includes the gold ring with which the King was consecrated'.[5] But it was probably very carefully kept. Camden relates that Elizabeth in her last illness ordered to be cut from her finger the ring with which she had been espoused to her kingdom at her coronation, and since then never removed;[6] while Queen Victoria did not allow her coronation-ring to pass out of her own custody.[7] Queens consort have always been invested with a ring in England.

Official rings.

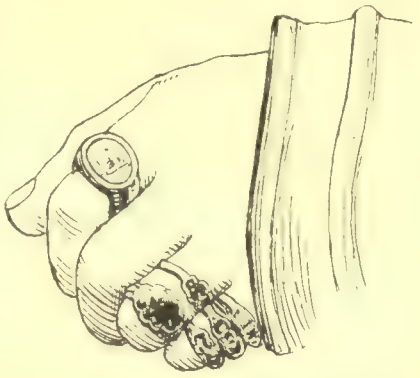


FIG. 16. HAND OF BENEDIKT VON HERTENSTEIN. From a portrait by Holbein in the Metropolitan Museum, New York. (Cf. P. Ganz, *Hans Holbein der Jüngere*, 1912.)

[1] John Comnenus is said to have drawn the ring from his father's finger, and by means of it confirmed his succession.

[2] E. Martène, *De antiquis ecclesiae ritibus*, ii, ch. ix, ord. iv and v.

[3] This is related by Sigonius, *De reg. Italiae*, iv, p. 89. *See* Kirchmann, *De annulis*, pp. 194–5.

[4] J. Wickham Legg, *Arch. Journal*, liv, 1897, pp. 4 ff.

[5] *Liber quotidianus*, &c., as above, p. 351: *annulus auri cum quo fuit Rex consecratus.*

[6] Kirchmann, as above, p. 222.

[7] *Arch. Journal*, as above, p. 1. The coronation-ring of Queen Mary II is in the possession of the Duke of Portland. Mr. Wickham Legg reproduces this ring and those of William IV, Queen Adelaide, and Queen Victoria.

A bare mention must suffice for the ring conferred with other insignia on the recipient of a doctor's degree;[1] it is still given at the University of Upsala.

Serjeants' rings. Among rings commemorating an office, those of the English serjeants-at-law form a familiar group.[2] It was the custom, from the fifteenth century, for serjeants, on the occasion of their call, to present gold rings to the sovereign, princes of the Blood, great officers of state and ecclesiastics, nobles, legal and other dignitaries, and personal friends, the weight and value of the rings diminishing with the rank and importance of the recipient. This usage is in many ways analogous to that by which, in the Roman and Byzantine Empires down to A.D. 540, the Consul on his election presented a carved ivory diptych to the Emperor and important dignitaries; like its prototype, it involved some expense, for thin though these rings usually were, the number which it was necessary to give made the procedure costly. Serjeant Wynne and thirteen others, called in A.D. 1736, expended £773, about £55 each, on 1409 rings, but the average seems to have been reduced in later years, since in 1809 Serjeants Peckwill and Frere spent £53 19*s.* 6*d.* on a total of only sixty rings.

In the nineteenth century the presentation of rings in open court ceased, and they were sent privately through the goldsmith employed to make them; the custom came to an end even before 1873, in which year it became unnecessary for a barrister appointed a judge to proceed first to the rank of serjeant, and serjeants ceased to be called.

The serjeant's ring is a flat band of gold, usually with a moulding at top and bottom, and with a motto engraved on the outer side, almost invariably in Latin.[3] The earliest mention is of the ring of Sir John Fineux, called in 1485, whose motto was *suae quisque fortunae faber*;[4] several rings are recorded for the sixteenth century, and many for the two centuries following, while examples are also numerous between 1800 and 1864. Down to 1846 it was usual for serjeants to be called in 'batches', when it was customary, though not obligatory, for all to take the same motto.

The number of rings accumulated by the kings was naturally very great, and various stories have been circulated as to their fate; one version states that at one time there was a drawer-full at Windsor Castle, but that all were supposed to

[1] E. C. Clark, *Arch. Journal*, l, p. 80; Kirchmann, p. 197; H. Kornemann, *De annulo triplici*, p. 40 (1672); Druitt, *Costume in Brasses*, pp. 121–2.

[2] E. Foss, *The Judges of England* (1857), v, pp. 16, 103, 285, 414, 417; vi, pp. 29, 230; vii, pp. 28 ff., 207, 301, 380; viii, pp. 11, 89, 216 ff., 220; ix, pp. 7, 64, 116; Pulling, *The Order of the Coif*, pp. 245–6; E. W. Brabrook, *Notes and Queries*, 6th series, x, p. 29, and *Proc. Soc. Antiquaries of London*, iii, p. 414. Shorter notices by various writers in *Notes and Queries*, 1st series, v, pp. 59, 92, 110, 139, 181, 363; 2nd series, i, p. 249; ii, p. 24; vi, p. 477; 3rd series, iv, pp. 219, 252, 278, 363; vi, pp. 69, 117; 6th series, ix, pp. 446, 511; x, pp. 132, 195; xii, pp. 226, 326.

[3] Sir Christopher Wray, Chief Justice, exhorting the serjeants called in 1577, said of the ring: 'it betokeneth ther bountifullnesse; they be round, they have no end, it showeth ther integrity.'

[4] Foss, vol. v, p. 16; *Notes and Queries*, 1st series, vii, p. 188.

have been melted down and converted into gold plate;[1] another, that in the Castle there are gold candlesticks, of which the stems are composed of serjeants' rings placed one above another.[2] There is a collection of these rings in the Temple.

Rings of investiture.

Rings conferred with lands are in a sense allied to rings of office; they stood as symbols of privilege and duty, and were regarded as evidence of legal tenure. Instances relating to the Emperors Lothair and Henry are quoted by Kirchmann from early sources.[3] For our own country we may note that Richard Cœur de Lion attached his ring to a charter relating to the exchange of land in Normandy for other properties.[4] The attachment of rings to charters is a well-known custom of which a single example must suffice. Dugdale records that Osbert de Camera, in the twelfth century, granted certain lands to the Church, giving possession of them with his gold ring set with a ruby, and appointing that the same ring, together with his seal, should for ever be attached to the charter whereby the lands were disposed.[5] In one case at least we find a tenure-horn with signet-ring attached, as if to lend it an increased validity; this is the Borstal horn by which the lands of Borstal descended for many hundred years.[6] Nos. 1690, 1691 have been conjectured to be rings of investiture.

FANCY, ORNAMENTAL, AND PEASANT RINGS

Fancy and ornamental rings.

The term 'fancy ring' is one of somewhat wide application, but it may be taken to include rings characterized by some uncommon feature differentiating them from the ordinary classes into which rings are divided. The distinguishing feature may owe its presence to real or imagined utility, as is the case with the diamond-points of nos. 1693–8, recalling the rings which formed the *impresa* of Cosimo de' Medici,[7] or with the dials and compasses (nos. 1699 ff.); or it may be due to a display of ingenuity, such as we find in the group of puzzle-rings (nos. 1713–26), or in Stephen Zick's Trinity ring (no. 1727); or, again, it may be prompted by the mere love of the bizarre and the eccentric (nos. 1730 ff.). One class of ring which always attracts popular interest is conspicuous by its absence. The Collection contains no authenticated poison-ring; the mere possession of a locket-bezel does not suffice to lend romance to a ring perhaps intended to contain a harmless perfume.[8] Fancy rings naturally overlap with the large class of

[1] Sir Harry Poland, K.C., was told this when making inquiries on the subject.

[2] Lady Dorothy Neville, *Leaves from a Notebook*, pp. 247–8.

[3] *De annulis*, pp. 195–6.

[4] This, with other instances, is given by Jones, whose third chapter is concerned with secular investiture by the ring.

[5] W. Dugdale, *History of St. Paul's*, 1658, p. 8.

[6] *Archaeologia*, iii, p. 16, and pl. 1, fig. 2.

[7] A. Heiss, *Les médailleurs de la Renaissance*, i, p. 28 (after Paolo Giovio).

[8] Condorcet is said to have killed himself with poison concealed in a ring. For the stories as to Demosthenes and Hannibal *see* F. H. Marshall, *Catalogue*, as above, p. xxiii.

ornamental rings nos. 1740–2182, which illustrates the changing taste of nearly a thousand years.[1] Reviewing this long series, we pass from the simplicity of the twelfth and thirteenth centuries through the graceful and more elaborate styles of the two centuries following, with their increasing prodigality of engraved design and growing use of enamel, to the finished designs of the Renaissance. From the early sixteenth century the cabochon gems begin to be replaced by smaller stones, now generally faceted; the hoops tend to become more slender, and are more boldly moulded, while brilliant enamel comes into general favour.

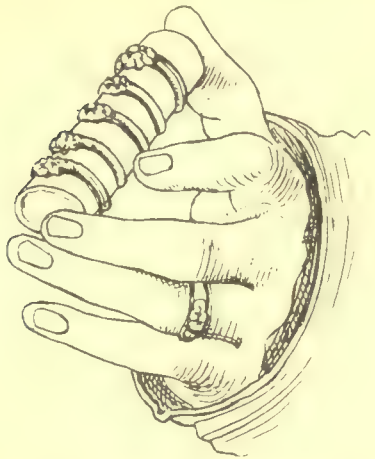


Fig. 17. Hand of a Jeweller. (After Burlington Fine Arts Club, *Illustrated Catalogue of Early German Art*, 1906, plate xxxvii.)

In the seventeenth and eighteenth centuries the multiplication of gems becomes a common feature; forms which in the earlier part of the period show a falling off from the sculptural types of the Renaissance in the latter grow less clumsy and more graceful. As the eighteenth century verges to its close, a new decadence sets in, destined to reach its lowest point under the Empire and in the Early Victorian period. It is impossible to describe in detail the varieties of rings which succeed each other throughout the centuries, but attention may be drawn to one or two large groups, such as the 'stirrup-shaped' type of the thirteenth century (cf. no. 1782, pl. XXIV), the late fifteenth and early sixteenth-century type in which the bezel is cut to a quatrefoil (cf. figs. 2, 14), the sixteenth-century form with four 'petals' (cf. no. 1937, pl. XXVI), the eighteenth-century 'giardinetti' rings (cf. nos. 2126, &c., pl. XXVIII). It is hardly necessary to remind the reader that for all periods comparison should be made with contemporary signets, religious, love, memorial, and other rings, many of which deserve attention from the purely ornamental point of view.

Peasant rings.

'Peasant rings' are of great interest, for though their intrinsic value may be small, they may reproduce contemporary styles, or preserve with fidelity those of a bygone age. Sometimes they illustrate the survival of old superstitions (e.g. no. 2257), and contain amulets supposed to protect from various forms of evil. They are widely distributed in Europe, the regions especially distinguished by their use being various parts of Italy, South Germany, and Scandinavia. The greater number are love or betrothal rings, but some are dedicated to rougher use, as no. 2257a, reputed to be a Bavarian pugilist's ring.[2]

[1] The Early Christian, Byzantine, and Early Teutonic rings also include ornamental types, and for the first millennium of our era the reader is referred to these.

[2] Cf. E. Fontenay, *Les bijoux anciens et modernes*, p. 82.

ORIENTAL AND WEST AFRICAN RINGS

Of this group little can be said, for the Oriental ring as such has not yet been the subject of extensive study. The ring has been worn all over the East from remote antiquity, and from very early times was especially useful as a signet, whether the characters were engraved upon a gem, or cut in the metal of the bezel. In Persia, the regions on the north-western border of India, and in Turkestan antique intaglio gems were used as seals for a great part of the first millennium, but in later times it has always been the custom of the East to rub the bezel with ink and impress it upon paper, wax being very seldom used from the Mohammedan countries on the borders of Europe to the limits of China and Japan. Though figure-subjects of a religious character do not occur upon Mohammedan rings a high proportion may be described as religious, for upon signets the name of the owner is often accompanied by a maxim or text of a devout character. Many, in the same way, are amuletic by virtue of a prayer or formula, while the magical properties of gems are no less implicitly accepted in the East to-day than they were in the remote past; it is possible that the projection at the back of the hoop, so common a feature in the rings of the Nearer East, may be held to serve some prophylactic purpose. In the Indian area, where a rich iconography exists, devotional rings may have figures derived from the Hindu Pantheon (no. 2414). As far as the present Collection is concerned, love-rings are rare, though doubtless many rings of an ornamental character may have been made as betrothal gifts; memorial rings in like manner are not represented. Many Mohammedan rings of the mediaeval period from Egypt and Western Asia have a distinction of style which even excessive ornament cannot impair; those of India, Burmah, and Siam are often of high intrinsic value, profusely set with gems, and sometimes of an immoderate splendour. We may notice as of especial interest the jade bow-ring inlaid with gold and jewels dating from the Mogul period (no. 2383). The Collection contains a fine series of Javanese rings, once the property of Lord Ashburnham, some of them proved by their inscriptions to go back to the twelfth century (nos. 2324 ff.); these also are sumptuous in their effect. A small series of Chinese rings completes the Oriental section, which would be considerably larger had it been possible to include a number of rings and fragments from India, transferred from the India Museum in 1880, or forming part of the Ethnographical Collections.[1] A collection of massive gold rings illustrates the goldsmith's art of Ashanti (nos. 2501 ff.); the 'Zodiac ring' (no. 2514) is a type of which numerous examples reach Europe; they are usually supposed to be made on the Gold Coast, but are said to be offered for sale in the harbour of Funchal, and it has been conjectured that they are actually made in Madeira.[2]

[1] Attention may be drawn to a few ancient Peruvian finger-rings in the American Room, which show that the ring was worn in Peru before the Spanish Conquest.

[2] *Notes and Queries*, 8th series, viii (1895), p. 271.

CATALOGUE OF FINGER-RINGS

NOTE

THE great majority of the rings in the present catalogue formed part of the Franks Bequest of 1897, and in the descriptions of these no date of acquisition is given: the names of the collections to which they had previously belonged, where known, are inserted in brackets.

Rings for which, on the contrary, a date of acquisition is given must be understood as having been acquired at different times, and independently of the Franks Bequest: in the case of these, the names of earlier collections to which they belonged are without brackets. Where, in the case of a few old Museum possessions, the date of entry is unknown, the fact is stated.

CATALOGUE OF FINGER-RINGS

A. EARLY CHRISTIAN AND BYZANTINE

I. Chiefly from Italy and before A.D. 600.

(*a*) *Inscribed.*

(*Chiefly 4th century or earlier.*)

1. SILVER; rounded hoop, thickest at the back, where there is a revolving bronze key. On the front is an applied oval silver bezel rudely engraved in intaglio with a fisherman seated to *r.*, drawing a fish out of the water with rod and line. In the field is the inscription CALVATOP (? *Salvator*) in a mixture of Greek and Latin characters irregularly placed and in part reversed.

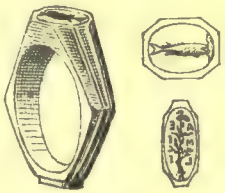
See figure.

D. 1·2 in. L. of bezel, ·36 in.

Christian Catalogue, no. 46. Cf. a gem in Garrucci, *Storia dell' arte cristiana*, vi, pl. 477, fig. 18. On the symbol of the fisherman, *see* Smith and Cheetham, *Dict. of Christian Antiquities*, vol. i, p. 715; de Rossi in Pitra, *Spicilegium Solesmense*, p. 577; Macarius, *Hagioglypta*, p. 111, &c.

The shape of the hoop, characteristic of a period earlier than Christianity, and the combination of two metals suggest that only the bezel is of Early Christian date.

2. GOLD RING; the hoop angular and fluted on the outer side; oval bezel set with an emerald engraved in intaglio with a fish; at the back is a second bezel engraved in intaglio with a bird upon a tree, round which are the letters of the name AEMILIA.



See figure.

D. 1 in. L. of gem, ·32 in. Weight, 210 grains. Hamilton Coll. 1856.

Christian Catalogue, no. 48. Garrucci, *Storia dell' arte cristiana*, vol. vi, pl. 477, fig. 22. *See* also de Rossi in Pitra, *Spicilegium Solesmense*, p. 577, no. 97; Martigny, *Les anneaux chez les premiers chrétiens*, &c., p. 17; Fortnum in *Arch. Journ.* xxvi (1869), p. 142, and xxviii (1871), p. 273; C. W. King, *Antique Gems*, ii, p. 29; Smith and Cheetham, ii, pp. 713 and 1792; H. Leclercq in F. Cabrol's *Dict. d'arch. chrétienne*, col. 2203. De Rossi says of it: *fuit in musaeo Imolensi Iulii Caesaris Ginnasii.* King assigns it to the early part of the third century on the analogy of the Tarsus Treasure (i, p. 344).

3. GOLD key-ring, with wide flat hoop fluted with twelve vertical channels and ornamented above and below with a pierced scroll border. In the centre of the channels are square apertures, eleven of which have reserved in the metal one letter of the inscription MVLTIS ANNIS, while the twelfth has a leaf. The bezel is rectangular and consists of three plain horizontal bands, between which are the words ACCIPE DVLCIS in openwork. From the bezel rises at right angles a vertical projection with the wards, a diaper of nine crosses connected by pellets: on the sides it has cable borders, on the top a pierced scroll.

See figure.

D. 1·04. Weight, 190 grains. Found in Egypt.

Christian Catalogue, no. 49. Fortnum in *Arch. Journ.* xxxix (1872), p. 305; Fröhner, *Les Musées de France*, pl. xxxviii, figs. 9 and 10 (Paris, 1873); H. Leclercq, as above, col. 2209.

A ring of similar type was found at Tirlemont in Belgium about 1894, and is believed to be in private possession. Cf. also a ring formerly in the Castellani Collection, and sold in Rome in 1884 (Sale Catalogue, no. 928, p. 120). For rings with similar pierced inscriptions *see* Fortnum in *Arch. Journ.* xxvi (1869), p. 141, no. 5 (gold, in Fortnum Collection now in the Ashmolean Museum at Oxford); and *Arch. Journ.* vii (1850), p. 191 (gold ring in the collection of the Duke of Northumberland, found near Corbridge-on-Tyne).

4. BRONZE; flat polygonal hoop engraved on the outer side with the sacred monogram ☧ between A and ω, and legend: ARBORI VIBAS IN CRISTO.

D. 1·02 in.

Christian Catalogue, no. 50. For the name Arborius *see* de Vit, *Onomasticon*, *s. v.*

5. GOLD; flat polygonal hoop engraved on the outer side with a palm-branch followed by the legend: MARFINIANVS VIVAS.

D. 1·08 in. Weight, 244 grains. From Brackeland near Jülich.

Christian Catalogue, no. 51. *See Bonner Jahrbücher*, Heft lxxiii (1882), p. 85, note 1, and lxxiv (1882), p. 64.

Cf. two rings described by Fortnum in *Arch. Journ.* xxvi (1869), p. 140. The name Marfinianus appears to be exceptional.

6. BRONZE; plain hoop, and oval bezel inscribed: VIVĀS.

D. ·86 in. L. of bezel, ·52 in.

Christian Catalogue, no. 52.

7. SILVER; plain hoop expanding into an oval bezel engraved: VIBAS.

D. ·74 in. Castellani Coll. 1872.

Christian Catalogue, no. 53.

8. BRONZE; flat hoop and rectangular bezel engraved with a reversed inscription: VIVAS IN DIO in two lines.

D. ·88 in. L. of bezel, ·45 in.
Christian Catalogue, no. 54. Cf. bronze ring in the Vatican. *See* Fortnum in *Arch. Journ.* xxviii (1871), p. 279, no. 6.

9. GOLD; octagonal hoop, narrowest at the back, the outside faceted horizontally. The bezel is flat and octagonal, with a circular medallion in low relief inscribed: ARGYR VIVAS.

D. ·64 in. Weight, 100 grains. From Rome.
Christian Catalogue, no. 58.

10. BRONZE; with plain hoop and projecting square bezel engraved with the inscription in three lines: MER|CURI|VIV.

D. 1·18 in. L. of bezel, ·4 in.
Christian Catalogue, no. 59.

11. GOLD; the hoop double in front, with two oval bezels, the upper inscribed BLITHIA, the lower engraved with a monogram.
See figure.

D. 1 in. L. of bezel, ·4 in. Weight, 258 grains. Castellani Coll. 1872. Found at Orvieto.
Christian Catalogue, no. 60. *See* Fortnum in *Arch. Journ.* xxvii (1871), p. 281, no. 2; Smith and Cheetham, ii, p. 1798. The name may be *Blitia* or *Blicia*; *see* de Vit, *Onomasticon*, *s. v.*
Cf. a ring found in a treasure at Narona, Dalmatia, with coins of Justin I, Justinian, Justin II, and Tiberius Constantine, and a ring in the Louvre (*Nuovo Bullettino di archeologia cristiana*, 1902, pp. 234 ff.). It is possible that the monogram may represent the name of Blitia's husband.

12. BRONZE; plain hoop; bezel in the form of the sole of a shoe, engraved with the letters OER between two crosses.

D. 1 in.
Christian Catalogue, no. 61. On shoe-shaped ring-stamps *see* Fortnum in *Arch. Journ.* xxviii (1871), p. 289; and *Rev. Arch.*, 1883, p. 53.

13. SILVER; angular shoulders and pointed oval bezel engraved: + $\frac{\text{I}}{\text{B}}$ EYCE.

D. ·92 in. L. of bezel, ·5 in. Castellani Coll. 1872.
Christian Catalogue, no. 62. For the name Eusebius, *see* de Vit, *Onomasticon*, *s. v.* The family of the Eusebii became prominent in the middle of the fourth century.

14. SILVER; plain rounded hoop and flat oval bezel engraved with a bird to *r.*, holding a branch in its beak.

D. ·82 in. L. of bezel, ·36 in. Hamilton Coll. 1856.
Christian Catalogue, no. 63.

15. GOLD; the hoop expanding to a flat bezel engraved with a palm-branch, above and below which are characters perhaps representing the words AMA ME.

See figure.

D. ·7 in. Weight, 29 grains. Found at Carlisle. (Braybrooke Coll.)

Christian Catalogue, no. 64.

16. GOLD; the hoop of plaited wire with a pearled wire along the middle, and a pair of pellets on each side of the oval bezel, which is set with a red jasper inscribed: ΘΕΟC ΘΕΟΥ ΥΙΟC ΤΗΡΕΙ (God Son of God guard *me*).

D. ·34 in. Weight, 69 grains. Hamilton Coll. 1856.

Christian Catalogue, no. 11. Cf. L. Perret, *Les Catacombes de Rome*, vol. iv, pl. xvi, fig. 14. The style of the hoop recalls that of a Late Roman ring in the Department of Greek and Roman Antiquities (F. H. Marshall, *Catalogue of Finger-rings*, no. 781).

(*b*) *Uninscribed.*

(*4th to 6th centuries.*)

17. SILVER; plain hoop expanding into a bezel on which is engraved a palm-branch.

D. ·74 in. Hamilton Coll. 1856.

Christian Catalogue, no. 65.

18. GOLD; slender hoop; flat oval bezel engraved in intaglio with a palm-branch (?).

D. of bezel, ·3 in. Weight, 32 grains. (Braybrooke Coll.)

Christian Catalogue, no. 66.

19. GOLD; flat hoop expanding into a bezel engraved with a palm-branch, above which rises from the edge a circular setting containing a green paste.

D. ·6 in. Weight, 24 grains.

Christian Catalogue, no. 67.

20. CARNELIAN; part of a ring cut from the solid, with flat oval bezel engraved in intaglio with a dove holding an olive-branch in its beak.

D. ·75 in. L. of bezel, ·34 in. Hamilton Coll. 1856.

Christian Catalogue, no. 30. *See* also Fortnum in *Arch. Journal*, xxvi (1869), p. 140, note 1. The greater part of the hoop is wanting.

21. GOLD; plain hoop and oval bezel, with a pair of pellets at each end, containing a sapphire engraved in intaglio with a dove holding a branch in its beak.

D. ·4 in. Weight, 60 grains. 1862.

Christian Catalogue, no. 31.

22. GOLD; flat octagonal hoop; oval bezel engraved with an anchor.

D. ·74 in. Weight, 101 grains.

Christian Catalogue, no. 68. Cf. *Rev. Arch.*, 1883, p. 53.

23. GOLD; flat hoop and raised oval bezel engraved with a horizontal anchor.

D. ·72 in. Weight, 106 grains. Castellani Coll. 1872.

Christian Catalogue, no. 69. *See* Fortnum in *Arch. Journ.* xxviii (1871), p. 281, no. 1; Smith and Cheetham, ii, p. 1795.

24. BRONZE; plain slender hoop and oval bezel engraved with a galley with six oars visible on one side. The mast and yard form a cross.

Plate II, *row* 4.

D. ·94 in. L. of bezel, ·5 in. Castellani Coll. 1872.

Christian Catalogue, no. 70, and cf. no. 40. *See* Fortnum in *Arch. Journ.* xxviii (1871), pp. 274 and 281, no. 6.

25. BRONZE; spirally fluted hoop and projecting circular bezel engraved with a galley to *r.*, above which is the sacred monogram inscribed in a circle.

Plate II, *row* 4.

D. 1 in. D. of bezel, ·5 in. Castellani Coll. 1872.

Christian Catalogue, no. 71. Garrucci. *Storia dell' arte cristiana*, vi. pl. 478, fig. 14.

26. BRONZE; plain hoop and oval bezel set with a red cabochon paste engraved in intaglio with the sacred monogram combined with an anchor.

D. ·8 in. Given by Sir A. W. Franks, K.C.B. 1894.

Christian Catalogue, no. 29.

27. GOLD; hoop of triangular section; projecting oval bezel containing a nicolo paste engraved with a composite form of the sacred monogram.

See figure.

D. 1·4 in. D. of bezel, ·78 in. Weight, 288 grains. Payne Knight Coll. 1824.

Christian Catalogue, no. 28. *See* Smith and Cheetham, *Dictionary of Christian Antiquities*, ii, p. 1793.

28. BRONZE; hoop of triangular section; flat-pointed oval bezel engraved with the sacred monogram ☧.

D. ·96 in. D. of bezel, ·5 in.

Christian Catalogue, no. 72.

29. BRONZE; plain hoop and oval bezel engraved with the sacred monogram ☧.

D. ·78 in. D. of bezel, ·3 in. Obtained in Rome.

Christian Catalogue, no. 73.

30. BRONZE; hoop of triangular section and rectangular bezel engraved with the sacred monogram ☧ within a cable border.

D. 1 in. L. of bezel, ·34 in.

31. BRONZE SIGNET; plain hoop and oval bezel engraved with A ☧ Ω.

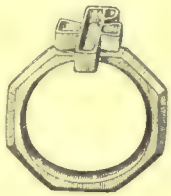
D. ·9 in. L. of bezel, ·52 in.

Christian Catalogue, no. 76.

32. GOLD; circular openwork bezel, containing the monogram ☧. *5th century.*

D. ·9 in. D. of bezel, ·4 in. Weight, 65 grains.
Christian Catalogue, no. 77.

33. GOLD; octagonal faceted hoop. The bezel is an applied setting in the form of the sacred monogram ☧, originally containing stones, now lost.



See figure. *5th century.*

D. ·91 in. D. of bezel, ·44 in. Weight, 123 grains. Castellani Coll. 1872.

Christian Catalogue, no. 78. *See* Fortnum in *Arch. Journ.* xxviii (1871), p. 281, no. 5; Smith and Cheetham, ii, p. 1793.

34. BRONZE; the hoop expanding to flat angular shoulders, on each of which is a star. The bezel is a truncated pyramid of three steps engraved with an equal-armed cross.

D. 1·16 in. L. of bezel, ·32 in. From Catania, Sicily.
Christian Catalogue, no. 79. Cf. for shape, Fortnum in *Arch. Journ.* xxvi (1869), p. 143.

35. BRONZE; plain hoop expanding into a narrow oblong bezel engraved with an equal-armed cross.

D. ·72 in.
Christian Catalogue, no. 80.

36. SILVER; oval bezel engraved with an equal-armed cross.

D. ·92 in. L. of bezel, ·22 in.
Christian Catalogue, no. 81.

37. GOLD; the hoop embossed on each side with a meandering vine-stem on which is perched a bird picking at a bunch of grapes; the ground is punched with small dots, and below the bezel on each side is a small embossed ring or circle. The bezel is oval, containing a garnet engraved in intaglio with a draped figure seated facing upon a cushioned stool with both arms raised in the attitude of prayer. On each side of the head, a cross.

See figure. *6th century* (?).

D. 1·1 in. Weight, 113 grains. Castellani Coll. 1872.

Christian Catalogue, no. 44. *See* Fortnum in *Arch. Journal*, xxviii (1871), p. 281, no. 3; Smith and Cheetham, *Dictionary of Christian Antiquities*, vol. i, p. 1716.

II. From the Christian East.

(*a*) *Inscribed.*

(Chiefly 6th to 11th centuries.)

1. ICONOGRAPHIC.

38. GOLD SIGNET, with oval bezel engraved with a bust of Our Lord between two crosses. Below, two adoring angels with a cruciform monogram between them. Round the edge of the bezel is engraved: ΑΓΙΟC ΑΓΙΟC ΑΓΙΟC ΚΥΡΙΟC CABAOΘ.

See figure. *6th or 7th century.*

D. 1·14 in. L. of bezel, ·62 in. Weight, 309 grains.
Christian Catalogue, no. 120. H. Leclercq, as above, col. 2204.

39. GOLD, with engraved and nielloed ornament; the flat octagonal hoop has an applied bezel in the form of a square with four lobes, on which is the Annunciation. To *r.* is the Virgin, seated in a high-backed chair; to *l.* stands the archangel. Round the hoop is the inscription: + ΧΕΡΕ ΚΕΧΑΡΙ ////// Ο ΚC ΜΕΤΑ COY (Χαῖρε κεχαριτωμένη· ὁ Κύριος μετὰ σοῦ, Luke i. 28) within a herring-bone border.

7th century (?).

D. ·9 in. L. of bezel, ·76 in. Weight, 291 grains. Castellani Coll. 1872.

Christian Catalogue, no. 121. The niello is almost entirely lost, and the hoop is much worn. The style of this ring is the same as that of nos. 46–50, which see. Cf. a ring with the Annunciation, figured by G. Schlumberger, *Mélanges d'archéologie byzantine*, p. 169, and *Byzantinische Zeitschrift*, 1893, p. 191; another, with a bust of Our Lord, is in the Museo Civico, Venice. For other nielloed rings in this style *see* Kondakoff, *Geschichte und Denkmäler des byzantinischen Emails*, p. 264 (in the treasury of the monastery of Gelat near Kutais); G. Schlumberger, *Mélanges d'archéologie byzantine*, p. 67; O. Pelka, *Altchristliche Ehedenkmäler*, pp. 105, 109. Rings in this style vary considerably in merit. If the Palermo example (*see* under no. 46) belonged to the treasure of Constans II, it must be at least as old as the seventh century. Such an early date is confirmed by the Latin inscription (GLORIA IN EXCELSIS DŌ ET IN TERRA PAX) on an example with Our Lord between two angels, from Trapani, in the collection of Sir Arthur Evans, perhaps also from the treasure of Constans.

40. GOLD SIGNET; plain hoop and applied oval bezel engraved with a full-faced bust of Our Lord (?), bearded, and wearing a diadem. Legend: CALBATOP.

See figure.

L. ·8 in. D. of bezel, ·6 in. Weight, 175 grains. Obtained in Rome.
Christian Catalogue, no. 122.

41. GOLD SIGNET, with hoop of rectangular section expanding to a massive rectangular bezel, engraved with Orpheus seated near a tree, holding a lyre; at his feet lie two animals. Legend: СΦΡΑΓΗС, ΟΙΟΑΝΟΥ ΤΟΥ ΑΓΗΟ СΤΕΦΑΝΗΤΥ (*σφραγὶς Ἰωάννου τοῦ ἁγίου στεφανίτου*?).

See figure.

D. 1·02 in. Weight, 879 grains. Found at Scutari.

Christian Catalogue, no. 123. For the word *στεφανίτης* (*Coronatus*) *see* Ducange, *Glossarium*, *s. v.*

42. SILVER SIGNET, with applied circular bezel engraved with St. Leontius as before. To *r.* is a star, or the sacred monogram. Direct legend: ΑΓΙΟС ΛΕΟΝΤΙ.

D. 1 in. D. of bezel, ·5 in.

Christian Catalogue, no. 125.

43. BRONZE SIGNET, with circular bezel engraved with the standing figure of St. Demetrius, full face, in long garments, and holding a cross over his breast. To left and right the (reversed) inscription: + Ο ΑΓΙΟС ΔΗΜΗΤΡΙС.

D. 1 in. D. of bezel, 1·02 in.

Christian Catalogue, no. 126.

2. MARRIAGE AND BETROTHAL RINGS.

44. BRONZE SIGNET; flat hoop engraved on the outer side: ΧΡVСΑΦΙΟV ΘΕΟΔΩΡΑС. Applied rectangular bezel engraved with a standing figure in military costume, holding a long cross in the left hand, and a spear and oval shield in the right.

D. 1·01 in. D. of bezel, ·7 in.

Christian Catalogue, no. 127. Probably a marriage-ring. For the name Chrysaphius *see* Pape-Benseler, *Wörterbuch der spät-griechischen Eigennamen*, *s. v.*; Muralt, *Essai de chronographie byzantine*, p. 50; Theophanes, *Chronographia*, year 5938.

45. IRON; polygonal hoop and flat oval bezel engraved with (direct) legend: СΤΕΦΑΝΥ ΓΕ|ΟСΙΑ(С)? in three lines.

D. 1 in. L. of bezel, ·6 in.

Christian Catalogue, no. 128. The second name may be Γελασία, as Γελάσιος is known as a late male name (Pape-Benseler, *Wörterbuch*, *s. v.*, and J. B. Chabot, *Index alphabétique des inscriptions grecques et latines publiées par Waddington*, *s. v.*).

46. GOLD, with engraved and nielloed ornament. The hoop flat and octagonal; applied bezel in the form of an eight-foil. On the bezel four figures stand on an exergual line, the two in the middle representing Our Lord and the Virgin, the

former blessing the bridegroom, and the latter the bride. Above the figures is a seven-rayed star, and in the exergue is the word OMONVA (ὁμόνοια). On each face of the hoop is engraved a scene from the history of Our Lord. These are, beginning from the right of the bezel: the Annunciation; the Visitation; the Nativity; the Presentation in the Temple; the Adoration; the Crucifixion or *Ecce Homo*; the Angel at the Tomb. The figures in the various groups are engraved in outline, the lines being filled with niello.

See figure. *7th century* (?).

D. ·75 in. D. of bezel, ·46 in. Weight, 394 grains.

Christian Catalogue, no. 129. Cf. no. 38 above, but especially the similar ring in the museum at Palermo (Salinas, *Relazione sul Museo di Palermo*, pl. A 1, Palermo, 1873, and *Archivio Storico Siciliano*, N. S., iii, pp. 92 ff.; Durand, *Bulletin monumental*, 1882, pp. 508 ff.; *Archaeological Journal*, xxxviii (1881), p. 154; de Rossi, *Bullettino di archeologia cristiana*, 1888 9, pp. 84 ff.). The Palermo ring, discovered during the construction of the railway from Syracuse to Catania, was associated with numerous coins of Constans II, assassinated in Sicily in A.D. 668.

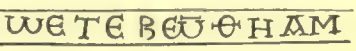
47. GOLD; once nielloed. The flat hoop is engraved on the outside with the inscription: + IPHNHN THN ЄMHN ΔHΔOMЄ (John xiv. 27). Applied bezel resembling that of no. 38, with four projecting lobes, engraved with a figure of Our Lord standing with his right arm extended and resting on the shoulder of the bridegroom, his left on that of the bride. Behind the bridegroom is the letter O; behind the bride the letter M, the two commencing the word OM(O)NYA (ὁμόνοια), the last three letters of which are below the feet of Our Lord, the second O being omitted. Below the feet of the bride is a star.

7th century (?).

D. ·88 in. L. of bezel, ·78 in. Weight, 218 grains. From Girgenti.

Christian Catalogue, no. 130. *See* note to preceding number.

48. GOLD; engraved and nielloed; flat hoop; applied oval bezel, with Our Lord standing upon an exergual line with his arms extended over a bride and bridegroom on either side of him; below the line, the legend: OMONYA (ὁμόνοια). Round the hoop, beginning from the right, a legend (*see* figure), possibly intended for *θεοτόκε βοήθει, ἀμήν*.



7th century (?).

D. ·82 in. L. of bezel, ·6 in. Weight, 124 grains. 1856.

Christian Catalogue, no. 131. *See Arch. Journ.* xix (1862), p. 325, from which the figure is reproduced.

49. GOLD, with nielloed ornament, of similar shape to no. 48. The group on the bezel is the same, and in the exergue is the same word OMONYA (*ὁμόνοια*). Round the hoop is the legend: + (EIP)HNHN TIN EMHN ΔIΔωME UMHN (John xiv. 27).

D. ·78 in. L. of bezel, ·51 in. Weight, 128 grains.
Christian Catalogue, no. 132. The inscription and bezel are worn, and a great part of the niello is lost.

50. GOLD, with slender hoop and applied oval bezel engraved with the busts of a man and a woman with a nielloed cross between them; above the cross is a bust of Our Lord (?), with a nimbus and with the letter Є on one side and OΔ on the other, possibly part of the name Theodore. Below the cross is the word [O]MONOIA (*ὁμόνοια*). The inscriptions are filled with niello.

See figure.

D. ·75 in. L. of bezel, ·46 in. Weight, 52 grains. 1897. From Beyrut.
Christian Catalogue, no. 133.

3. ACCLAMATIONS AND PRAYERS.

51. GOLD; plain hoop swelling to the shoulders, and oval bezel engraved with a large six-rayed star, surrounded by the legend: + ЄΛΠIC MOY O ΘC.

D. ·78 in. D. of bezel, ·48 in. Weight, 103 grains.
Christian Catalogue, no. 134.

52. SILVER SIGNET, with faceted octagonal hoop and octagonal bezel engraved with (reversed) legend: KAPT|ЄPЄI in two lines.

D. ·92 in. L. of bezel, ·5 in.
Christian Catalogue, no. 135.

53. SILVER, with high circular bezel engraved with (direct) legend in six lines: ЄIC ΘЄ OC KЄ O X PICTOC AV TOV KЄ TO A|ГION ΠNЄ YMA.

D. ·88 in. D. of bezel, ·4 in.
Christian Catalogue, no. 136.

54. SILVER SIGNET, the hoop expanding slightly at the bezel, which is oval, with a (reversed) legend in three lines: KЄ B OHΘI C VNЄCI (*Κύριε βοήθει Συνεσίῳ?*).

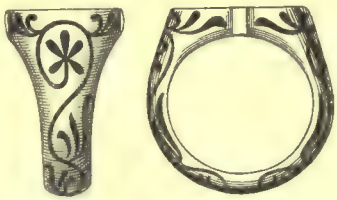
D. ·8 in. Castellani Coll. 1872.
Christian Catalogue, no. 137.

55. SILVER; hoop swelling slightly to shoulders; pointed oval bezel with (reversed) legend in three lines: KЄ BO|HΘH NIKH|TA AM (*Κύριε βοήθει Νικήτᾳ, ἀμήν*).

D. 1 in. L. of bezel, ·6 in.
Christian Catalogue, no. 138.

56. BRONZE SIGNET, once gilt, and inlaid with silver, the hoop narrowest at back and rounded on the outer side; the bezel oval, with a vertical ridge at top and bottom. The outer sides of the hoop are engraved with floral scrolls inlaid with silver, and the bezel with a (reversed) legend: + ΚΕ Β' Τ|Ο CO Δ' CTЄ|ΦΑΝΟ ΑΜ|ΗΝ (*Κύριε βοήθει τῷ σῷ δούλῳ Στεφάνῳ. Ἀμήν*).

See figure.



D. 1 in. L. of bezel, ·7 in.

Christian Catalogue, no. 139. This ring may be compared with an example from Sicily in the museum at Syracuse (Orsi, in *Byzantinische Zeitschrift*, xix, p. 472, fig. 12). Cf. also for the shape a gold betrothal-ring which some have considered to be that of Stephen Radoslav, styled Ducas, King of Servia (A. D. 1228–34), and Anna Comnena, daughter of the Emperor Theodore Angelus Comnenus Ducas of Salonica (A.D. 1216–30). *See* K. Krumbacher, *Sitzungsberichte der philos.-philol. und historischen Klasse der k. bayerischen Akademie der Wissenschaften*, 1906, Heft iii. The present example should be earlier than the year A. D. 1000.

57. BRONZE; slender hoop and oval bezel engraved with (reversed) legend in three lines: + ΚΕ ΒΟ|ΙΘΙ ΚΟCΤΑΤΑΝΟΥ (*Κύριε βοήθει Κωνσταντιάνῳ?*).

D. ·8 in. L. of bezel, ·6 in.

Christian Catalogue, no. 140.

58. BRONZE; slender hoop with small projections at the shoulders, and high oval bezel with channelled sides roughly engraved with (direct) legend: ΚΕΒΟΗ|ΧΑΙ (?), within a dotted border.

D. 1 in. L. of bezel, ·5 in. From Catania.

Christian Catalogue, no. 141.

59. SILVER SIGNET; flat hoop and applied circular bezel. Round the hoop, legend (*see* figure): *Κύριε βοήθει τῆς φορούσης*. The bezel is engraved with a Medusa-like face from which radiate seven serpents Above the head is a cross.

See figure.

D. ·8 in. D. of bezel, ·66 in.

Christian Catalogue, no. 142. This ring was probably worn as an amulet. The design on the bezel may be compared with others of the same character, the use of which for protection against disease or accident is undoubted. *See* G. Schlumberger, *Mélanges d'archéologie byzantine*, pp. 136 ff.; C. W. King, *The Gnostics and their Remains*, pp. 167–9, and fig. 3. Cf. also *Antiquités de l'Empire Russe*, Atlas, vol. i, pl. 23 (Moscow, 1849). The type of large amulet with Medusa head is represented by various examples, one of which is in the church of St. Servaas at Maestricht (*Arch. Journ.* xxi, fig. on p. 275).

The inscription: *Lord preserve the wearer*, found on this and the following numbers, was evidently in common usage. Cf. ring from Sicily in the museum at Syracuse (Orsi *Byzantinische Zeitschrift*, xix, p. 472).

60. BRONZE SIGNET; the hoop engraved on the shoulders with conventional ornament. The bezel is oval, engraved with a reversed legend in three lines: + ΚΕ ΡΟ ΗΘΗ ΤΗϹ ΦΟΡΥ (Κύριε βοήθει τῆς φορούσης).

D. 1·04 in. L. of bezel, ·64 in. 1853.
Christian Catalogue, no. 143.

61. BRONZE SIGNET: rectangular bezel engraved with a reversed legend: ΚΕ ΒΟΗΘ Η ΤΟΥ ΦΟ ΡΟΝΤΟϹ.

D. ·9 in. L. of bezel, ·56 in.
Christian Catalogue, no. 144.

62. BRONZE; the hoop engraved on the shoulders with conventional ornament. The bezel is oval, pierced in the centre, and with small projections on the upper and lower edges. Circular direct inscription: ΚΕ ΒΟΘΙ ΤΟ ΦΟΡΟ (Κύριε βοήθει τῷ φοροῦντι).

D. ·94 in. L. of bezel, ·64 in.
Christian Catalogue, no. 145.

63. SILVER; the hoop engraved on each side with a serpentine figure and three stars. Oval bezel with a channelled projection at top and bottom, and a milled band round the sides. The centre is drilled with a circular cavity surrounded by the legend: ΚΕ ΒΟΗΘΗ ΤΟΝ ΕΧΟΤΑ (Κύριε βοήθει τὸν ἔχοντα).

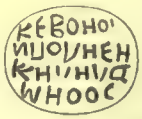
D. ·94 in. L. of bezel, ·66 in. Castellani Coll.
Christian Catalogue, no. 146.

64. SILVER; the hoop engraved on the shoulders with conventional ornament; oval bezel with projections at top and bottom, and engraved with the (direct) legend: ΚΕ ΒΟ ΗΘΗ ΤΟ | ΦΟΡΟ (Κύριε βοήθει τῷ φοροῦντι) in three lines within a circle.

See figure.

D. ·78 in. L. of bezel, ·52 in. Obtained in Constantinople.
Christian Catalogue, no. 147.

65. BRONZE; the hoop expanding to an oval bezel with pointed projections from the upper and lower edges; legend in four lines, beginning ΚΕ ΒΟΗΘΙ.



See figure.

D. ·9 in. L. of bezel, ·74 in. Obtained in Constantinople.
Christian Catalogue, no. 148.

66. SILVER; the hoop triangular in section, and engraved on each shoulder with floral ornament derived from the palmette. Circular bezel engraved with a reversed legend (much worn) in three lines, beginning ΚΕ Ь' (Κύριε βοήθει).

D. 1 in. D. of bezel, ·44 in. Date of acquisition unknown.

67. IRON; circular bezel engraved with a direct legend in three lines partially effaced: Κ(Ε ΒΟ?) | ΙΑΚΟΥ ΥΓΙΑ (*Κύριε βοήθει· Ἰακώβου ὑγίεια?*).

D. ·9 in. L. of bezel, ·74 in.
Christian Catalogue, no. 149.

68. BRONZE; slender octagonal hoop and vertical oval bezel engraved with a direct inscription in four lines: ΥΓΙ | ΙΑΝ|ΝΟΥ (*ὑγίεια Ἰωάννου?*).

D. ·94 in. L. of bezel, ·54 in. From Tartûs, Syria.
Christian Catalogue, no. 150.

69. BRONZE; slender polygonal hoop, and applied oval bezel engraved with a Latin cross surrounded by a direct legend: ΥΓΙΑ ΙΟΑΝΝΥ (*ὑγίεια Ἰωάννου*).

D. ·84 in. L. of bezel, ·56 in. From Beyrût.
Christian Catalogue, no. 151.

70. IRON; polygonal hoop and circular bezel engraved with direct legend: + ΑΝΤΙΟΧΥ ΥΓΙΑ? (*Ἀντιόχου ὑγίεια*).

D. ·92 in. L. of bezel, ·6 in. From Smyrna.
Christian Catalogue, no. 152.

71. SILVER; raised oval bezel engraved with a direct legend in three lines: Θ | ΖΩΗ|C.

D. 1·04 in. L. of bezel, ·54 in.
Christian Catalogue, no. 153.

72. BRONZE SIGNET; the hoop ornamented with a three-lobed projection on each shoulder. The bezel is oval, and engraved with a reversed legend in four lines: ΘΕΩ|ΦΥΛΑΚ|ΤΥ ΠΑΤ ΡΟC (*Θεοφυλάκτου πατρός*).

D. 1·26 in. L. of bezel, ·7 in. Castellani Coll. 1872.
Christian Catalogue, no. 154. Perhaps a mourning-ring worn by a son in memory of his father. For the name Theophylactus *see* Pape-Benseler, *Wörterbuch der griechischen Eigennamen*, *s. v.*

73. BRONZE; applied circular bezel engraved with a direct inscription in four lines: + CΦΡΑ|ΓΙC COΛOMONOC | ΒΟΗΘΙ (*Σφραγὶς Σολομῶνος βοήθει*).

D. 1·04. L. of bezel, ·64 in. Obtained in Rome.
Christian Catalogue, no. 155. For Solomon's name on amulets *see* G. Schlumberger, *Mélanges d'archéologie byzantine*, pp. 120 ff. On the 'seal of Solomon' *see* C. W. King, *The Gnostics and their Remains*, pp. 388 and 423; G. B. de Rossi, *Bullettino di archeologia cristiana*, ii (1891), pp. 133 ff., and iv (1894), pp. 104–5; P. Perdrizet in *Rev. des études grecques*, xvi, 1903, pp. 42 ff., and *Byzantinische Zeitschrift*, viii (1899), p. 715.

74. IRON; slender polygonal hoop, and flat octagonal bezel engraved with a Greek cross and direct legend: + ΣΦΡΑΓΙC COΛOMON.

D. ·9 in. L. of bezel, ·56 in. From Smyrna.
Christian Catalogue, no. 156.

75. BRONZE; flat hoop and oval bezel engraved with a direct legend in three lines: ΟΙCΑΤΟ|ΙΚΟΝЄ|ΝΒΟΗ.

D. of bezel, ·6 in.
Christian Catalogue, no. 157.

76. BRONZE: bezel engraved with a similar inscription in three lines: ΟΙCΑ|ΤΟΙΚΟ|ΝЄΝ.

D. ·7 in.
Christian Catalogue, no. 158.

77. BRONZE; oval bezel engraved with a direct inscription in two lines: ΙCΚΙ|ΟΙ.

D. ·9 in. D. of bezel, ·4 in.
Christian Catalogue, no. 159.

78. BRONZE; circular bezel engraved with an inscription in characters symmetrically disposed.

See figure.

D. ·85 in. D. of bezel, ·6 in. From Smyrna.
Christian Catalogue, no. 160.

79. SILVER; rectangular bezel engraved with an inscription in two lines: ΧЄΡЄ | ΙϒJω (?).

D. ·74 in. L. of bezel, ·32 in.
Christian Catalogue, no. 161.
The hoop broken.

80. BRONZE; the hoop of triangular section, swelling slightly at the shoulders, which are engraved with chevrons. Oval bezel, with channelled projections at top and bottom, and engraved with a very rough inscription in three lines.

D. 1·36 in. L. of bezel, ·7 in.
Christian Catalogue, no. 162.

4. NAMES AND MONOGRAMS.

81. BRONZE; slender hoop and oval bezel engraved with the name ΔΟΜ|ΝΟV within a dotted circle.

D. 1 in. L. of bezel, ·64 in. From Smyrna.
Christian Catalogue, no. 163. For the name Δόμνος *see* Pape-Benseler, *Wörterbuch der griechischen Eigennamen*, *s. v.*

82. BRONZE; hoop expanding to an oval bezel engraved with the name ΛЄΟ|ΝΤC (Λεόντιος) within a circle.

D. 1 in. L. of bezel, ·46 in.
Christian Catalogue, no. 164.

83. BRONZE; projecting circular bezel engraved in direct characters with the name MIX|AHA in two lines.

D. 1·16 in. D. of bezel, ·44 in.
Christian Catalogue, no. 165.

84. BRONZE; oval bezel with channelled projections at top and bottom, engraved with reversed legend: ΓΕΟΡΓΙΥ (Γεωργίου), preceded by a cross.

D. ·94 in. L. of bezel, ·56 in.
Christian Catalogue, no. 166.

85. BRONZE; oval bezel engraved with the reversed name CEPΓ(I)O (Σεργίου?) in two lines.

D. 1 in. L. of bezel, ·5 in. Obtained in Naples.
Christian Catalogue, no. 167.

86. BRONZE; projecting oval bezel, engraved with a reversed inscription in two lines: IOAN|ONNO.

D. ·9 in. D. of bezel, ·55 in. 1865.

87. BRONZE; the hoop ornamented on each shoulder with a deeply cut chevron between vertical lines. Oval bezel with a monogram (?) in niello, divided into two parts by a horizontal line: $\frac{\text{IOH}}{\text{IOH}}$.

D. ·87 in. L. of bezel, ·5 in.

88. GOLD SIGNET; plain hoop with angular shoulders; oval bezel engraved with a monogram between two crosses and surmounted by a star with six rays.

See figure. *6th century.*

D. 1·03 in. L. of bezel, ·62 in. Weight, 243 grains. Obtained in Constantinople.

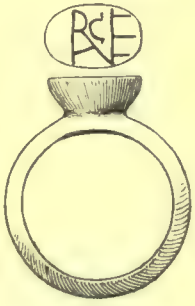
Christian Catalogue, no. 168. Cf. a gold ring in the Fortnum Collection, *Arch. Journ.* xxvi (1869), p. 146, no. 24; Smith and Cheetham, ii, p. 1798.

89. BRONZE SIGNET; applied circular bezel engraved with a monogram.

See figure. *6th century.*

D. 1·1 in. D. of bezel, ·58 in. From Tartûs, Syria.
Christian Catalogue, no. 169.

90. BRONZE; high circular bezel engraved with a monogram.



See figure.

D. 1·12 in. L. of bezel, ·42 in. Obtained in Rome.

The ring may possibly be Frankish, in imitation of the Byzantine style. Cf. rings cited by Deloche, and Victoria and Albert Museum, nos. 622–71.

91. GOLD SIGNET, the hoop formed of three pearled wires; oval bezel engraved with a monogram between two crosses.

See figure. *6th century.*

D. ·8 in. L. of bezel, ·32 in. Weight, 37 grains. From Beyrût, Syria.
Christian Catalogue, no. 170.

92. BRONZE; oval bezel engraved with two monograms, two crosses, and a star. *See* figure.

D. ·92 in. L. of bezel, ·6 in.
Christian Catalogue, no. 173.

93. BRONZE SIGNET; circular bezel engraved with legend: NK + KΩ (?) in two lines.

D. 1 in. D. of bezel, ·6 in. Obtained in Pozzuoli.
Christian Catalogue, no. 174.

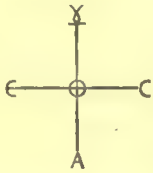
94. GOLD SIGNET; hollow inside, the hoop with three marked flutings, which issue in an octagonal bezel; on the shoulders, a band of engraved chevrons. The bezel is engraved with a cruciform monogram, perhaps forming the name Manuel.

See figure. *14th century.*

D. ·93 in. L. of bezel, ·64 in. Weight, 212 grains.
Christian Catalogue, no. 171. This ring has been ascribed to Manuel Palaeologus (1348–1425), an attribution not contradicted by the style of the work though unsupported by any evidence. The type is common in Italy in the fourteenth century; the ring may either be the work of an Italian goldsmith settled in Greece, or that of a Greek goldsmith who adopted a Western form.

95. GOLD SIGNET; plain solid hoop; oval bezel engraved with a cruciform monogram.

See figure.



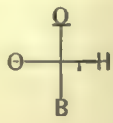
D. 1 in. L. of bezel, ·46 in. Weight, 333 grains.
Christian Catalogue, no. 172.

96. BRONZE SIGNET; the hoop slender at back. Oval bezel engraved with a cruciform monogram composed of the letters ϒNΩ and M (?).

D. 1 in. L. of bezel, ·6 in.
Christian Catalogue, no. 175.

97. BRONZE; hoop slender at the back. Oval bezel engraved with a cruciform monogram.

See figure.



D. ·96 in. L. of bezel, ·6 in.
Christian Catalogue, no. 176.

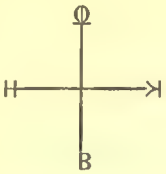
98. BRONZE SIGNET; a projection on each shoulder; oval bezel with a direct cruciform monogram.

See figure.

D. ·96 in. L. of bezel, .5 in. Given by John Fewkes, Esq., 1891.
Christian Catalogue, no. 177.

99. BRONZE SIGNET; oval bezel engraved with a direct cruciform monogram.

See figure.



D. ·9 in. L. of bezel, ·64 in. Castellani Coll. 1872.
Christian Catalogue, no. 178.

100. SILVER; flat circular bezel engraved with a direct cruciform monogram.

See figure.

D. 1 in. L. of bezel, ·5 in. Obtained in Smyrna.
Christian Catalogue, no. 179.

101. SILVER; circular applied bezel engraved with a cruciform monogram.

D. ·88 in. D. of bezel, ·5 in.
The ring is more probably Byzantine than Merovingian, though a Frankish origin is not excluded.

102. BRONZE SIGNET; plain hoop and circular bezel engraved with a cruciform monogram within a circle.

See figure.

D. 1 in. D. of bezel, ·46 in.
Christian Catalogue, no. 180.

103. BRONZE SIGNET; hoop expanding to an oval bezel with slight projections at top and bottom, and engraved with a much-worn cruciform monogram.

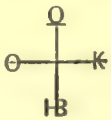
D. ·97 in. L. of bezel, ·5 in. Castellani Coll. 1872.
Christian Catalogue, no. 181.

104. BRONZE SIGNET; oval bezel engraved with a cruciform monogram with four characters: Ϛ, Ω, Π, and C (?).

D. ·9 in. L. of bezel, ·6 in.
Christian Catalogue, no. 182.

105. BRONZE; oval bezel engraved with a direct cruciform monogram which perhaps reads Θεοτόκε βοήθει. On one shoulder is a somewhat similar monogram formed of five letters: B (?), I, Λ, Ϛ, and T.

See figure.



D. 1 in. L. of bezel, ·56 in.
Christian Catalogue, no. 183.

106. BRONZE SIGNET; slightly raised circular bezel engraved with a circle containing a cruciform monogram with the letters N, ϒ, C, and Є (?).

D. ·94 in. D. of bezel, ·42 in.
Christian Catalogue, no. 184.

107. BRONZE SIGNET; slender hoop with a tongue-shaped projection on each shoulder, and high circular bezel with channelled sides, very rudely engraved with a cruciform monogram.

See figure.

D. 1 in. D. of bezel, ·54 in.
Christian Catalogue, no. 185.

108. BRONZE SIGNET; oval bezel engraved with a cruciform monogram.

D. ·96 in. L. of bezel, ·46 in. Found in Sicily.
Christian Catalogue, no. 186.

109. BRONZE SIGNET; rectangular bezel engraved with a cruciform monogram.

See figure.

D. ·88 in. L. of bezel, ·56 in.
Christian Catalogue, no. 187. The monogram reads Θεοτόκε βοήθει, and the four letters in the angles, ΥΓΗΑ (ὑγίεια); cf. nos. 67–70 above.

110. BRONZE SIGNET; the hoop thickest at the back. Oval bezel engraved with a monogram (?) of very irregular form.

D. 1 in. L. of bezel, ·7 in.
Christian Catalogue, no. 188.

b. Uninscribed.

(*5th to 11th centuries.*)

1. ICONOGRAPHIC.

111. GOLD SIGNET, with plain rounded hoop and solid oval bezel engraved with a bust of Our Lord, with a cruciform nimbus; below are two adoring angels with their heads inclined towards each other. In the field, three crosses.

See figure.

D. 1·14 in. L. of bezel, ·58 in. Weight, 427 grains.
Christian Catalogue, no. 189. Found in the East with coins of Heraclius and another plain ring. Cf. no. 37 above.

112. GOLD SIGNET; the hoop forming seven oval medallions separated by pairs of pellets. Each medallion is engraved in intaglio with a standing figure in a long mantle, the end of which he holds in his *r.* hand; all the figures are similar in character. The applied oval bezel is engraved with a beardless figure (Our Lord?) seated on a high-backed chair with his *r.* hand raised in the attitude of benediction and with a footstool beneath his feet.

See figure. *5th century* (?).

D. 1 in. L. of bezel, ·56 in. Weight, 318 grains. Obtained in Smyrna.

Christian Catalogue, no. 190.

113. BRONZE SIGNET, with flat hoop and oval bezel engraved with a seated figure of the Virgin with the Child (?). Before her stands a nimbed figure.

D. of bezel, ·6 in.

Christian Catalogue, no. 191.

The hoop is broken.

114. GOLD; flat hoop engraved with a chevron on each shoulder; octagonal bezel bearing in relief a half-length figure of the Virgin, very rudely cast and chased, with the Child upon her breast, and her hands raised in the attitude of an *orans*.

D. ·78 in. L. of bezel, ·56 in. Weight, 33 grains.

Christian Catalogue, no. 192.

115. SILVER, with flat channelled hoop and applied oval bezel engraved in intaglio with the Annunciation. On the left stands the Virgin with the basket and the wool (?) before her; on the right, the archangel Gabriel carrying a staff.

D. ·8 in. L. of bezel, ·38 in.

Christian Catalogue, no. 193.

116. BRONZE SIGNET; polygonal hoop and applied oval bezel engraved in intaglio with a draped figure of a saint standing between two animals, the arms raised in the attitude of an *orans*.

D. ·86 in. L. of bezel, ·5 in.

Christian Catalogue, no. 194. Probably St. Menas between two monsters.

117. BRONZE SIGNET; oval bezel engraved in intaglio with a saint (St. George?) riding to *l.* and piercing a serpent with a lance cruciform at the butt.

D. 1 in. D. of bezel, ·7 in.

Christian Catalogue, no. 195.

118. IRON SIGNET, with applied oval bezel engraved with a mounted figure riding to *l.* (St. George?).

D. ·9 in. L. of bezel, ·34 in. Obtained in Thebes, Egypt.

Christian Catalogue, no. 196.

119. BRONZE SIGNET; high circular bezel engraved in intaglio with a horseman riding to *l.*, carrying a lance with cruciform butt. In front of the horse is a cross; above its head a crescent.

D. 1·04 in. D. of bezel, ·6 in.
Christian Catalogue, no. 197.

120. IRON SIGNET: applied circular bezel engraved with a mounted saint riding to *l.* (St. George?), within a dotted border.

D. ·9 in. D. of bezel, ·56 in.
Christian Catalogue, no. 198.

121. BRONZE SIGNET; circular bezel rudely engraved with a mounted saint to *l.*, holding a lancê. The field is filled with punched dots.

D. ·94 in. D. of bezel, ·74 in. Obtained in Constantinople.
Christian Catalogue, no. 199.

122. IRON SIGNET; polygonal hoop and oval bezel engraved in intaglio with the bust of an angel, full-face.

D. ·9 in. L. of bezel, ·5 in. From Tartûs, Syria.
Christian Catalogue, no. 202.

123. IRON SIGNET; polygonal hoop and applied oval bezel engraved with the bust of a saint or angel within a circle.

D. 1·04 in. L. of bezel, ·6 in. Obtained in Smyrna.
Christian Catalogue, no. 203.

124. IRON SIGNET; polygonal hoop and applied oval bezel engraved in intaglio with three standing figures within a circle.

D. 1·10 in. L. of bezel, ·68 in. Obtained in Asia Minor.
Christian Catalogue, no. 204.

125. BRONZE SIGNET; slender hoop; high conical bezel engraved with three draped standing figures.

D. 1·08 in. D. of bezel, ·6 in. From Beyrût.
Christian Catalogue, no. 205.

126. BRONZE SIGNET; high circular bezel rudely engraved in intaglio with a standing figure, with arms raised in the attitude of an *orans*, between two other figures.

See figure.

D. ·7 in. D. of bezel, ·4 in. From Smyrna.
Christian Catalogue, no. 206.
The hoop is broken.

2. MARRIAGE AND BETROTHAL RINGS.

127. GOLD SIGNET; the hoop forms seven circular medallions divided by pellets engraved with male and female busts alternating. The lines are filled with niello, and on each side of the head in each medallion is a branch or flower of punched dots. The bezel is rectangular, deeply engraved with a male and female bust confronted; between the two heads is a cross with equal arms. The man wears a chlamys, with fibula on the *r.* shoulder, the female a mantle covering both shoulders, ear-rings, and a necklace.

See figure. *5th century.*

D. 1·02 in. L. of bezel, ·5 in. Weight, 446 grains. Formerly in the Dimitri Coll.

Christian Catalogue, no. 207. Fortnum in *Arch. Journ.* xxix, p. 304, fig. 2. Cf. no. 112, and a gold ring at Vienna (Y. Arneth, *Gold- und Silber-Monumente*, &c., pl. xii, fig. 152).

128. GOLD SIGNET; flat hoop; rectangular bezel engraved with two male and female busts confronted.

D. ·8 in. L. of bezel, ·26 in. Weight, 33 grains.

Christian Catalogue, no. 208. The ring has no definite emblem of Christianity upon it, but the subject, though very inferior in execution, resembles that of the preceding number.

129. BRONZE; flat polygonal hoop and raised rectangular bezel rudely engraved with two confronted busts. On the hoop on each side of the bezel is a panel engraved with a bird.

D. ·78 in. L. of bezel, ·30 in.

Christian Catalogue, no. 209.

3. MISCELLANEOUS.

130. GOLD; the hoop hollow and narrowest at the back, where there is a carbuncle in a raised setting; the shoulders are moulded to represent hares. High circular bezel with pierced sides, containing a gold coin of the Emperor Marcian (A.D. 450–7), showing the obverse.

See figure. *5th century.*

D. 1·3 in. D. of bezel, ·98 in. Weight, 382 grains. From the Seine at Rouen.

Christian Catalogue, no. 210 and Pl. IV.

131. GOLD; the hoop formed of a plain wire to which is applied a gold coin of the Emperor Justinian I, within a pearled border. The reverse of the coin is to the front of the ring.

D. 1 in. Weight, 143 grains. Castellani Coll. 1865.

Christian Catalogue, no. 211.

132. GOLD; pierced hoop of three horizontal bands ornamented with punched dots, enclosing four circular open-work medallions each containing a cross pattée.

See figure.

D. ·7 in. Weight, 48 grains. From Smyrna.
Christian Catalogue, no. 212.

133. BRONZE STAMP-RING; rounded hoop with a boss on each side of the bezel, which is square, perforated at each corner, and ornamented with a cruciform figure in relief.

D. 1·2 in. L. of bezel, ·7 in. From Thebes, Egypt.
Christian Catalogue, no. 213.

134. BRONZE; circular bezel deeply engraved with a cross pattée.
D. 1·2 in. D. of bezel, ·92 in. From Qûft, Egypt.
Christian Catalogue, no. 214.

135. IRON SIGNET; plain rounded hoop and applied circular bezel engraved with a cross with bifurcating ends.

D. ·9 in. D. of bezel, ·46 in. From Thebes, Egypt.
Christian Catalogue, no. 215.

136. IRON; slender hoop and applied circular bezel engraved with a cross with bifurcating ends.

D. ·64 in. D. of bezel, ·34 in. From Luxor, Egypt.
Christian Catalogue, no. 216.

137. BRONZE; polygonal hoop; bezel in the shape of a cross pattée, with traces of an inscription, the letter Ω being in the centre, and four others, of which two are H and Φ, at the extremities.

D. ·82 in. D. of bezel, ·4 in. From the Fayûm.
Christian Catalogue, no. 217.

138. IRON SIGNET; engraved shoulders; high circular bezel engraved with a cross pattée between four dots.

D. 1·12 in. D. of bezel, ·64 in. From Thebes, Egypt.
Christian Catalogue, no. 218.

139. BRONZE SIGNET; the hoop triangular in section; the shoulders channelled. The bezel is lozenge-shaped, and engraved with a cross.

D. ·92 in. L. of bezel, ·36 in. From Naples.
Christian Catalogue, no. 219.

140. GOLD: the flat hoop cut into four circular and four hexagonal panels alternating with each other. The circular panels are engraved alternately with a bird (dove) and a palmette, the hexagons with an S-shaped line crossed by a bar, all the lines terminating in punched dots.

D. ·63 in. Weight, 56 grains. From Beyrût.
Christian Catalogue, no. 220.

141. BRONZE SIGNET; the hoop moulded at the shoulders to resemble two monsters' heads. Hexagonal bezel with projecting angles, engraved in intaglio with a bird and three branches; below is an inverted pyramid of sunk dots, and in front of the head a line of similar dots.

D. ·94 in. D. of bezel, ·66 in. From Smyrna.
Christian Catalogue, no. 221.

142. BRONZE SIGNET; slender hoop; high circular bezel engraved with a palm tree between two birds.

D. 1·1 in. D. of bezel, ·54 in. From Smyrna.
Christian Catalogue, no. 222.

143. BRONZE; applied circular bezel, engraved with a dove (?) between two crosses with equal arms.

D. ·94 in. D. of bezel, ·45 in. From Luxor, Egypt.
Christian Catalogue, no. 223.

144. BRONZE SIGNET; high circular bezel engraved with an eagle displayed, standing upon the back of a lion, beneath which is a serpent (?).

D. 1·12 in. L. of bezel, ·6 in. From Cairo.
Christian Catalogue, no. 224.

145. BRONZE; circular bezel engraved with a lion to *r.*; above the back, the letters ΛЄON (?).

D. ·7 in. Obtained in Smyrna.
Christian Catalogue, no. 225.

B. EARLY TEUTONIC

I. Continental.

(*a*) *Inscribed.*

146. GOLD SIGNET; the hoop expanding to a double bezel engraved with the legend: GIINDI|HILDI. Pearled band.

Plate I. *Merovingian, about 6th century.*

D. ·84 in. D. of bezel, ·42 in. Weight, 126 grains. Found in Savoy.

Deloche, *Étude historique et archéologique sur les anneaux sigillaires et autres des premiers siècles du moyen âge*, 1900, no. ccxcii, pp. 338–9. For the name which may be intended, Giridehild or Gundehild, *see* Förstemann, *Personennamen*, cols. 662 and 730.

Rings of this kind with two or more bezels are not uncommon among Graeco-Roman and Roman rings; cf. *Catalogue of Finger Rings, Greek, Etruscan and Roman*, by F. H. Marshall, nos. 167, 966, 1117. An example of the type found at Angers and engraved with the name MARCONIVIA is ascribed by Deloche to the seventh century (*Anneaux sigillaires*, p. 51).

147. SILVER; plain hoop; raised rectangular bezel engraved with a legend in two lines within a cable border.
See figure. *Merovingian.*
D. 1 in. L. of bezel, ·5 in. From Poitiers.

148. BRONZE SIGNET; large circular bezel engraved with (reversed) legend: + DAVFEΩI CASTAL DEVS, within an engraved border.
Merovingian (?), *6th century.*
D. 1·14 in.

149. SILVER SIGNET; a triangle of six pellets on each shoulder; rectangular bezel engraved with the (reversed) legend: ZOC HMD, in two lines.
Merovingian, about 6th century.
D. ·92 in. D. of bezel, ·46 in. Found in a grave. (O. Morgan Coll.)

150. BRONZE; the hoop ornamented on the shoulders with punched dots. Rectangular bezel engraved with the letters RES within a dotted border.
Merovingian, 5th–6th century.
D. 1 in. D. of bezel, ·46 in.

151. BRONZE SIGNET; the shoulders ornamented with circles with dots in the centres; raised pointed oval bezel engraved with an illegible reversed legend.
Merovingian.
D. 1·1 in. L. of bezel, ·52 in.

152. BRONZE SIGNET; oval bezel engraved with a monogram.
Merovingian.
D. ·96 in. D. of bezel, ·56 in.

153. BRONZE; rectangular bezel with a monogram; dotted border.
D. 1·02 in. L. of bezel, ·4 in.

154. BRONZE SIGNET; engraved with simple geometrical ornament at the back; raised rectangular bezel with monogram.
Merovingian, about 6th century.
D. ·8 in. L. of bezel, ·36 in.

155. BRONZE SIGNET; pointed oval bezel engraved with a monogram between two crosses; dotted border.
Merovingian.
D. 1 in. D. of bezel, ·72 in.

156. GOLD SIGNET; applied circular bezel engraved with a monogram. *See* figure. *Merovingian.*

D. ·96 in. D. of bezel, ·5 in.

The monogram is so like the Byzantine monograms of the sixth century that it is really doubtful whether this ring is not Byzantine rather than barbaric. Cf. no. 90. But it closely resembles that upon another ring of unknown provenance figured by Deloche (*Anneaux sigillaires*, p. 316), which has upon the shoulders the large pellets characteristic of the Frankish goldsmith's art. Cf. also a ring from the Fould Collection in the Victoria and Albert Museum, no. 622–'71.

157. GOLD; the hoop a thick wire bifurcating at the two ends, where a flat circular bezel is applied; on each shoulder a group of three pellets. The bezel is engraved with a monogram; pearled border.

Plate I. *Alemannic* (?).

D. ·86 in. D. of bezel, ·72 in. Weight, 100 grains. Found at Andernach (*Antunnacum*). Deloche, *Anneaux sigillaires*, p. 98, no. lxxxiv; and cf. the ring from Mâcon (ibid., p. 25).

158. SILVER SIGNET; plain hoop with pellets on the shoulders; flat circular bezel engraved with a monogram.

Merovingian, about 6th century.

D. ·8 in. D. of bezel, ·53 in.

This ring may be compared with one found near Mâcon (Deloche, *Anneaux sigillaires*, p. 25) and another from the neighbourhood of Bonn (ibid., p. 97, and Moreau, *La Collection Caranda, Album*, pl. xxxvi. 17).

159. SILVER; applied circular bezel overlaid with gold and engraved with a monogram.

Merovingian, about 6th century.

D. ·86 in. D. of bezel, ·47 in.

160. BRONZE SIGNET; rectangular bezel rudely engraved with a monogram.

D. ·96 in. D. of bezel, ·46 in.

(*b*) *With human and animal figures.*

161. SILVER; the hoop bound with wire and ornamented with three pellets on each shoulder. The applied circular bezel is engraved with a male bust to *r.* wearing a fillet and looking towards a cross.

Merovingian, 5th century.

D. 1·06 in. D. of bezel, ·37 in.

162. SILVER SIGNET; shaped hoop having at the back a rectangular plate engraved with conventional ornament and near it a serpent's head. The shoulders expand to a rectangular bezel engraved with a standing human figure in relief.

Merovingian, 6th–7th century.

D. ·82 in. D. of bezel, ·46 in.

The work is very rude. The form recalls that of a ring at Mayence found in Hesse-Darmstadt (Deloche, *Anneaux sigillaires*, p. 93).

163. GOLD; slender hoop and applied oval bezel engraved in inta glio with a dove holding an olive-branch (?).

Merovingian, 6th–7th century.

D. ·7 in. L. of bezel, ·36 in. Weight, 55 grains.

A bird, probably a dove, surmounted by a cross, occurs on an early Teutonic bronze ring from Bel-Air, Switzerland (Deloche, *Anneaux sigillaires*, p. 33).

164. GOLD SIGNET; hoop with ornament of pellets and twisted wire upon each shoulder; applied circular bezel engraved with a bird, surmounted by a cross pattée.

Merovingian, 6th–7th century.

D. ·86 in. D. of bezel, ·28 in. Weight, 74 grains. Found at Compiègne.

See note to preceding number.

165. GOLD SIGNET; the hoop ornamented on shoulders with pellets and wire. Circular applied bezel engraved with a bird standing before a cross.

Plate I. *Merovingian, 6th–7th century.*

D. ·94 in. D. of bezel, ·54 in. Weight, 170 grains. (Spitzer Coll., no. 1875.)

166. SILVER SIGNET; the hoop ornamented on each shoulder with three pellets. Circular bezel, on the back of which the ends of the hoop are beaten into scrolls; it is engraved with a quadruped, below which is the letter T, while above is a palm-branch: the field is ornamented with dots.

Merovingian, 7th century.

D. ·93 in. D. of bezel, ·8 in.

For the scrolled ends of the hoop, cf. the gold ring from Mâcon (Deloche, *Anneaux sigillaires*, p. 25).

167. GOLD; the hoop chased on the outer side with figures of monsters merging into two human figures with raised arms on either side of a rectangular bezel set with an emerald.

Plate I. *Merovingian* (?), *5th century.*

D. 1 in. Weight, 166 grains.

168. SILVER GILT; the hoop expanding towards the shoulders, and chased upon each side with two pairs of quadrupeds back to back, between them a rib branching to both sides and interlocking with the animals; the eyes are filled with dark blue glass. The bezel has a raised setting containing a sard engraved in intaglio with a horse standing to *r*.

Plate I. *Carolingian, 10th century.*

D. 1·2 in. L. of bezel, ·36 in.

The gem is Roman.

(*c*) *Ornamental.*

169. GOLD; thin flat hoop shaped and covered on the outer side with rows of punched dots, the shoulders engraved and ornamented with pellets. High circular bezel with pierced sides; in the centre a small raised setting containing

an emerald; round this a circle of garnets in cloisons between pellets and twisted wire.

Plate I. *Merovingian, 6th–7th century.*

D. 1·1 in. D. of bezel, ·6 in. Weight, 125 grains. 1865.

Rings with table-garnets or red pastes set in a circle in a similar manner have been found in Frankish cemeteries, e. g. at Artres in the diocese of Cambrai (Deloche, *Anneaux sigillaires*, p. 185), and Samson, province of Namur (ibid., p. 122).

170. GOLD; flat hoop expanding at the shoulders to a bezel in the form of a disk with wavy edge and pearled borders, set with garnets in cells. On each shoulder is a conventional design in pearled wire and pellets.

Plate I. *Merovingian, 6th–7th century.*

D. ·86 in. Castellani Coll. 1872.

Several of the stones are missing.

171. GOLD; the hoop enriched with pellets; cruciform bezel set with table-garnets in cells.

Plate I. *Merovingian, 6th–7th century.*

D. ·9 in. D. of bezel, ·44 in. Weight, 60 grains.

The central stone is missing.

172. GOLD SIGNET; plain rounded hoop having on each shoulder a group of pellets contained within a pearled wire, the ends of which pass beneath the bezel and terminate in diverging scrolls. The bezel is an oval setting containing a nicolo engraved in intaglio with a shepherd (?) leaning on a staff; before him a goat and a tree.

Plate I. *Merovingian, 6th–7th century.*

D. 1·14 in. D. of bezel, ·84 in. Weight, 340 grains.

The gem is Roman.

Cf. the ring with an intaglio on carnelian found in a Burgundian tomb at Épendes near Yverdon (Deloche, *Anneaux sigillaires*, p. 37).

173. GOLD, with plain hoop rounded on the outer side and applied projecting openwork bezel in the form of a cupola on a high drum pierced with round arches.

Merovingian (?), *6th century.*

D. 1·14 in. Hoop only, ·76 in. Weight, 65 grains. 1872. (Castellani Coll.)

Cf. Deloche, *Anneaux sigillaires*, pp. 4, 186, 255; examples from De la Garde, Loire; Ciply, near Mons (Hainault); and Herpes, Charente, which appear to be not later than the sixth century.

174. GOLD; the hoop ornamented with applied wire; high projecting bezel in the form of a square structure with pyramidal roof, the sides pierced with round-headed arches. The sides of the roof are ornamented with groups of pellets arranged in triangles; a raised setting at the top is now empty.

Plate I. *Ostrogothic or Lombardic* (?), *6th–7th century.*

D. 1·2 in. D. of hoop only, ·82 in. Found near Milan.

Cf. no. 173.

175. GOLD; slender hoop and projecting domed bezel, round the sides of which a twisted wire forming a series of loops; at the top is a circular boss.
6th–7th century.

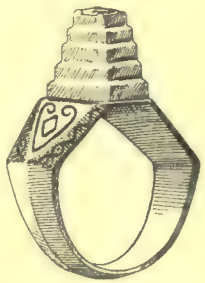
D. 1·1 in. D. of hoop only, ·84 in.
The bezel is perhaps a debased form of the true dome represented on nos. 174, 175.

176. GOLD; pierced hoop with a band of zigzag between two raised pearled borders; high conical bezel, formerly containing a gem. At the apex it has two rows of leaves; beyond these are two plain, and two pierced bands alternating; round the edge are pellets and a pearled border.

See figure. *Frankish* (?), *6th–7th century.*

D. 1·2 in. Weight, 139 grains. 1912.
Obtained in Samos.
The zigzag of the hoop recalls that of a ring found at Spontin near Namur (Deloche, *Anneaux Sigillaires*, p. 119); and the bezel appears to be an exaggerated form of the type seen in a ring from Herpes Charente (ibid. p. 264). Pins with high conical ends are found in Frankish graves. Cf. Barrière-Flavy, *Les arts industriels des peuples barbares de la Gaule*, pl. lxiv, fig. 8. Samos is a curious place in which to find a Frankish ring. It is possible that similar types were made by the Teutonic tribes in Italy, from which country they would more easily find their way into the Mediterranean.

176a. GOLD; the hoop with angular shoulders broadening to the bezel, which is a pyramid of five steps set with a faceted ruby. The shoulders are engraved with conventional designs filled with niello.



See figure. *Lombardic* (?), *7th century.*

D. 1·35 in. Weight, 235 grains.
The stone is probably a later addition. The general type of this ring, the form of the bezel, and the manner in which the stone is set recall examples which are presumably Late Roman and are represented in the Department of Greek and Roman Antiquities (F. H. Marshall, *Catalogue of Finger Rings, Greek, Etruscan and Roman*, no. 846, from S. Angelo dei Lombardi): cf. also no. 975. The character of the nielloed ornament, however, suggests a rather later period and an origin perhaps rather Lombard than Byzantine. The stepped pyramidal bezel is found on Frankish and other early Teutonic rings (Deloche, as above, pp. 289, 350).

177. GOLD; slender hoop and circular bezel with pearled border, containing a cross in blue and white cloisonné enamel.
Plate I. *Carolingian, 8th–9th century.*

D. ·9 in. D. of bezel, ·5 in. Weight, 65 grains.
Examined under the microscope, the vitreous substance within the cloisons appears to be true enamel fused in position, rather than glass paste cut into shape and inserted cold.

178. GOLD; raised circular bezel (now empty) with double border of pellets, and flanked by two triangular raised settings with similar borders each containing a conventional design in green and white cloisonné enamel.

Plate I. *Carolingian, 8th–9th century.*

D. ·94 in. D. of bezel, ·36 in. Weight, 151 grains.

Cf. a ring in the Victoria and Albert Museum, no. 4917–1901.

II. Anglo-Saxon and Viking.

(i) ANGLO-SAXON.

(*a*) *Inscribed.*

NOTE.—For purposes of dating, the Anglo-Saxon period is here divided into two periods, Early and Late. The former is taken to end approximately at A.D. 650, when paganism was replaced by Christianity; the latter closes about A. D. 1050. The Viking period falls between the ninth and eleventh centuries.

179. GOLD; the hoop flat and rising in front to a high mitre-shaped bezel. In the triangular portion a conventional 'tree', dividing the field into two halves, is flanked by two peacocks, all reserved in the metal upon a ground of niello; in the two lower corners are panels with foliage in relief without niello. The two disks with rosettes, which form part of the central 'tree', are treated in the same manner. Round the hoop is the nielloed legend: ÆÞELVVVLF REX, preceded by a cross. The back of the hoop has a circle containing a rosette upon a nielloed ground, flanked by foliate designs, one of which is interlaced.

Plate II. *Late Saxon.*

D. 1·04 in. H. of bezel, 1·2 in. Weight, 285 grains. Given by the Earl of Radnor, 1829. Found in a cart-rut at Laverstock, Wiltshire, in the summer of A. D. 1780.

The ring has been crushed and somewhat flattened, some of the niello in the inscription being lost.

Archaeologia, vii, pl. xxx, p. 421; *Arch. Journ.* xix, 327; H. Clifford Smith, *Jewellery*, p. 72 and pl. xiii, fig. 5. Ethelwulf, father of Alfred the Great, King of Wessex, reigned between A. D. 836 and 858.

In Early Christian art peacocks are more usually separated by a vase, or by a disk containing the sacred monogram. The *horn* or sacred tree of Persia had, however, entered Christian art before this period, having been introduced through textiles and other works of minor art. It usually stands between quadrupeds or monsters, and has the most varied forms, in many cases so conventionalized that all resemblance to a tree is lost.

Anglo-Saxon art appears to have derived such oriental motives not directly from the East, but mediately through Italy and France. The half-barbaric treatment of the peacocks may be compared with that of the *Agnus Dei* on the ring of Ethelswith (no. 180).

A third nielloed Anglo-Saxon ring, dated through an inscription referring to a historic personage, is that of Alhstan, Bishop of Sherborne (A. D. 824-67), in the Victoria and Albert Museum (*Arch. Journ.*, as above, p. 327 and fig. 4; H. Clifford Smith, as above, p. 71 and pl. xiii, fig. 9).

The Anglo-Saxons enjoyed a reputation as goldsmiths and silversmiths reaching far beyond the limits of their own country. Anglo-Saxon work is often mentioned in the *Liber Pontificalis*, and some entries specify the use of niello. King Egbert, visiting Rome in A. D. 858, took silver vessels with him. See *Archaeologia*, lxi, pp. 359, 360, and S. J. Beissel, *Zeitschrift für christliche Kunst*, ix, pp. 364 ff. (1896).

180. GOLD; plain hoop expanding at the shoulders, which with the bezel are chased with designs upon a nielloed ground. The bezel is circular, with pearled border; it is ornamented with a medallion inscribed in a quatrefoil and containing the *Agnus Dei* between letters Ā and Ꝺ̄; the leaves of the quatrefoil and the spaces between them are chased with foliage. Each shoulder has a semicircular panel with pearled border, containing a monster on a ground of niello. Inside the ring is engraved the legend: + EA|ÐELSVIÐ | REGNA.

Plate II, and *see* figure. *Late Saxon.*

D. 1·02 in. D. of bezel, ·72 in. Weight, 313 grains. Found between Aberford and Sherburn in the West Riding, Yorkshire.

Proc. Soc. Ant. London, 2nd ser., vi, p. 305; H. Clifford Smith, *Jewellery*, p. 72 and pl. xiii; *Victoria County History: Yorkshire*, vol. ii, p. 98.

The owner of this ring was Ethelswith, Queen of Mercia (A.D. 855–89), and sister of Alfred the Great. The form Ꝺ̄, intended to represent the sound *th*, is unusual; but Ð occurs on a copy of a coin of Edgar (d. A. D. 975) set in a brooch in the British Museum (R. A. Smith in *Proc. Soc. Ant.* xix, p. 210).

The letters on either side of the *Agnus Dei* may be intended to represent those two words, as each has a mark of abbreviation above it. The Ꝺ̄ may, however, stand for a Greek Θ, in which case the words might be: Ἀμνὸς Θεοῦ.

181. GOLD; a plain hoop, the exterior pearled along the upper and lower edges, and bearing a legend reserved in the metal upon a background of niello: + AETHRED MEC AH EANRED MEC AGROF (*Aethred owns me, Eanred wrought me*).

Plate II, and *see* figure. *Late Saxon.*

D. ·92 in. Weight, 113 grains. Sloane Coll. 1763.

Found in Lancashire. See G. Hickes, *Linguarum Veterum Septentrionalium Thesaurus*, i, preface, p. xiii, and plate opp. p. viii, fig. vi; Stephens, *Runic Monuments*, i. 463; *Arch. Journ.* xix, 1862, p. 327; Kemble, *On Anglo-Saxon Runes*, p. 22.

182. GOLD; massive flat hoop with cable edges and legend engraved and filled with niello: + EAPEN ·: MIEAHS ·: PETRVS ·: STANCES.

Plate II. *Late Saxon.*

D. 1·1 in. Weight, 283 grains.

The inscription has not been interpreted, but it has been suggested that the name Peter and the word 'stan' (stone) may point to a religious meaning.

183. GOLD; a plain band with legend: BVREDRVQ, AΩ, and two crosses, all reserved on a pounced ground.

See figure. *Late Saxon.*

D. ·8 in. Weight, 140 grains. 1912. Found near Swindon.

The legend is perhaps a personal name. The other two letters, the *alpha* and *omega* of the Greek alphabet, probably have a religious significance.

184. GOLD; a plain hoop engraved on the outer side with a runic legend ending with three letters in the interior. Traces of niello remain in several letters.

Late Saxon.

D. 1·03 in. Weight, 360 grains. Given by the Earl of Aberdeen, after 1817. Found in 1817 on Greymoor Hill, in the hamlet of Kingmoor near Carlisle.

Archaeologia, xxi (1817), p. 25; Stephens, *Runic Monuments*, i. 496. *See* also *Archaeologia*, xxviii, pl. xxi. Another gold ring, with an almost identical inscription, found at Bramham Moor, Yorkshire, appears to be that now in the Museum at Copenhagen (Worsaae, *Nordiske Oldsager*, fig. 442, p. 105). The various attempts to decipher the inscriptions on these two rings and on nos. 185–6 below are not regarded as successful. Three words occur in each case, and the sense is very probably magical.

185. BRONZE; a plain hoop engraved on the outer side with a runic inscription ending, as in no. 184, with three letters on the inner surface.

Late Saxon.

D. 1·06 in. Given by R. Ferguson, Esq., M.P., 1875.

Proc. Soc. Ant. London, 2nd ser., vi, p. 339, no. 4. The inscription resembles that of the previous number.

186. AGATE; broad hoop with convex outer side engraved with a runic inscription.

See figure. *Late Saxon.*

D. 1·12 in. Given by A. W. Franks, Esq., 1873.

A. W. Franks in *Archaeologia*, xliv. 481 and xxi. 117; Stephens, *Runic Monuments*, i, p. 499. Mr. Franks suggested that this ring and the others of the class may have been attached to swords and not worn on the finger, rings having been found in connexion with swords in Anglo-Saxon cemeteries.

(*b*) *Ornamental.*

187. SILVER; a wire with the two ends bent over each other to form a hoop.
Early Saxon.

D. ·7 in. (Braybrooke Coll.) From grave no. 47 at Little Wilbraham, Cambs.
See R. C. Neville, *Saxon Obsequies*, p. 17.

188. BRONZE; a piece of wire with the ends bent over each other as in the previous example.
Early Saxon.

D. ·74 in. (Braybrooke Coll.) Found with nos. 189, 190, in grave no. 9 at Linton Heath, Cambridgeshire. 1853.
Arch. Journ. xi (1854), p. 97.

189. ANOTHER, similar.
See figure. *Early Saxon.*

D. ·74 in. (Braybrooke Coll.) Found with nos. 188 and 190 in grave no. 9 at Linton Heath, Cambridgeshire.
Archaeological Journal, xi, p. 97.

190. SILVER; a spiral band.
See figure. *Early Saxon.*

Found with nos. 188 and 189 in grave no. 9 at Linton Heath, Cambridgeshire.

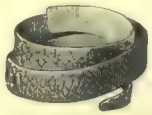
191. SILVER; a flat band diminishing towards the ends, which overlap each other; the outer side ornamented with a cable band, terminating at each end in a spike and two pairs of pellets.
Early Saxon.

D. ·82 in. (Braybrooke Coll.) Found with no. 192 in grave no. 45 at Linton Heath, Cambridgeshire.
Arch. Journ., as above, p. 105.

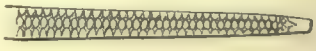
192. SILVER; a plain hoop.
Early Saxon.

D. ·8 in. Found with no. 191.

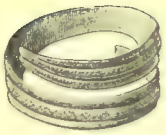
193. SILVER; a flat band forming a double coil; the outer side is ornamented with a band of conventional design.
See figure. *Early Saxon.*



D. ·72 in. Found in grave no. 28 at Little Wilbraham, Cambridgeshire.
R. C. Neville, *Saxon Obsequies*, pl. xiii.



194. SILVER; a flat band forming a coil; the outer side is channelled. *See* figure. *Early Saxon.*



D. ·84 in. (Braybrooke Coll.) From grave no. 28 at Little Wilbraham, Cambridgeshire, 1851.

R. C. Neville, *Saxon Obsequies*, pl. xiii.

195. BRONZE; a plain band with overlapping ends. *Early Saxon.*

D. ·7 in. (Braybrooke Coll.) From grave no. 53 at Little Wilbraham, Cambridgeshire.
R. C. Neville, *Saxon Obsequies*, p. 17.

196. BRONZE; of similar form, with vertical ridges at intervals. *Early Saxon.*

D. ·7 in. (Braybrooke Coll.) Found in grave no. 110 at Little Wilbraham, Cambridgeshire.
R. C. Neville, *Saxon Obsequies*, p. 20.

197. BRONZE; similar form; on the outer side a chequer pattern. *Early Saxon.*

D. 1·02 in. (Braybrooke Coll.) From grave no. 100 at Little Wilbraham, Cambridgeshire.
R. C. Neville, *Saxon Obsequies*, pl. xiii.

198. SILVER; similar type; ornamented on the outer side with two bands of dots. *Early Saxon.*

D. ·7 in.

199. GOLD; the hoop formed of a cable wire in a ninefold coil. *Late Saxon.*

D. ·74 in. Weight, 96 grains. Found at Mountfield, Sussex.

200. GOLD; the hoop convex on the outer side with a raised rim above and below. *Plate* II. *Late Saxon.*

D. 1 in. Weight, 236 grains. Found at Mountfield, Sussex.

201. GOLD; the broad hoop ornamented with a row of seven high bosses, between which are pellets enclosed within triple pearled borders. *Plate* II. *Late Saxon.*

D. 1·22 in. Weight, 491 grains. Found at Lewes Priory, Sussex.

202. GOLD; the massive rounded hoop has on opposite sides two applied circular bezels, each having a group of three large pellets to right and left, with

smaller pellets. The outer sides of the hoop are engraved with interlaced knots; one of the bezels has three interlaced triangles, the other a circular design

of continuous intersecting curves; the edges of the bezels are ornamented with bands of zigzag. All the ornament is filled with niello.

Plate II, and *see* figure. *Late Saxon.*

D. 1·06 in. Weight, 615 grains. 1855. Found in the River Nene, near Peterborough.

Arch. Journ. xiii. 87; xix. 326; *Victoria County History: Northants*, vol. i, p. 253; H. Clifford Smith, *Jewellery*, p. 72 and pl. xiii, fig. 6.

203. GOLD; the hoop flat and covered on the outer side with four bands of twisted wire between two pearled borders, the whole creating the effect of plaited work (cf. no. 204); long pointed bezel applied at right angles; raised settings bordered with twisted and pearled wire, all once filled with table-stones or pastes, of which only one, a garnet, remains in position.

Plate II. *Late Saxon.*

D. ·82 in. H. of bezel, 1.33 in. Weight, 135 grains. 1849. Found near Tipperary.

204. GOLD; the hoop expanding to a large oval bezel. It is covered with bands of twisted wire, simulating plaiting and diverging at the shoulders so as to enclose a circular design in pearled wire and pellets. The principal motive may be a quatrefoil, the pellets in the centre and interspaces forming a cross pattée.

Plate II. *Late Saxon.*

D. ·9 in. L. of bezel, 1·16 in. Weight, 185 grains. Found in Garrick Street, London.

See R. A. Smith in *Victoria County History of London*, p. 157 and coloured plate, figs. 2 and 4; H. Clifford Smith, *Jewellery*, pl. xiii, fig. 8. The form should be compared with that of an inscribed gold ring found at Bossington, Hampshire, and now in the Ashmolean Museum, Oxford (*Victoria County History: Hants*, i, p. 397; *Journ. Brit. Arch. Assoc.* i. 341). The present ring appears to belong to the time when native art had outgrown the animal forms of the pagan period, but was not yet pervaded by Irish or Scandinavian influences.

Twisted wire arranged to simulate plaiting is also found in combination with pellets on Frankish rings (e.g. Deloche, *Anneaux sigillaires*, p. 117: ring from Spontin, Namur).

205. GOLD; massive ring with hoop widening towards the front, where there is an oval setting with pearled border containing a gold plate engraved with a cross potent. The shoulders and front of the ring are ornamented with deep hollows enclosed by pearled wire loops. The edges of the hoop are bordered with twisted and plain wires.

Plate II. *Late Saxon.*

D. 1·2 in. Weight, 488 grains. Found in North Lincolnshire, on the east bank of the Trent.

A. W. Franks in *Proc. Soc. Ant.*, 2nd ser., iv, p. 97.

206. GOLD; broad hoop expanding to the front, with applied ornament consisting of three rows of club-shaped lobes with filigree between. Oval bezel with broad cable borders, set with a Late Roman intaglio on sard—a trophy of arms.

Plate I. *Late Saxon.*

D. 1·04 in. Weight, 414 grains. 1905. Found near Faversham, Kent.

207. GOLD; massive hoop expanding from back to front, chased over the whole outer side with an intricate ornament of interlaced animals.

Plate II. *Late Saxon.*

D. 1·17 in. Weight, 451 grains. Purchased 1865. (Castellani Coll.)

The style of the ornament recalls that of other works of art in metal, ivory, or wood executed in England or in Scandinavia. Its date is probably about the time of the Conquest or rather later.

A gold ring with interlaced animals round the hoop, in a rather different style, is at Stockholm (O. Montelius, *Guide to the Collection of the National Historical Museum*, 1887, p. 98), and the manner in which the animals interlace recalls the work on Swedish brooches of the later Iron Age (H. Hildebrand, *The Industrial Arts of Scandinavia*, 1883, p. 101) and brooches of the Viking period in Denmark (J. J. Worsaae, *Danish Arts*, fig. 237, p. 197)

207a. GOLD; a broad flat hoop roughened over the whole outer surface.

Anglo-Saxon. 9th–10th century.

D. 1 in. Weight, 471 grains.

Found in the Thames at Hammersmith. Although the ring has few decided features, and no ornamental design to serve as comparative material, its massive character, the square finish of the edges, and the roughening, which somewhat recalls no. 183, all tend to support the above attribution. The place of its discovery, though proving nothing in itself, accords well with an Anglo-Saxon origin.

(ii) VIKING.

208. GOLD; the hoop made of a broad band narrowing to a wire at the two ends, which are knotted and coiled at the back. The front has two bands of stamped ornament diverging from the shoulders, each formed of a row of trefoils within pearled borders; the space between them is filled by a pearled band swelling towards the middle. On each shoulder are two punched triangles and two engraved circles. The inside is concave.

Plate II.

D. 1 in. Weight, 223 grains. Found at Tundergarth, Annandale, Dumfriesshire.

The style of the stamped design and the knot at the back both recall the Northern silver hoard found at Cuerdale, Lancashire, to which no. 210 belongs.

209. GOLD; the hoop concave within and narrowing at the back to wires which are bent over each other. The outer side is ornamented with two bands of zigzag enclosing dots.

See figure.

D. ·96 in. Weight, 102 grains. 1912. Found in Oxfordshire.

210. SILVER; a plain rounded hoop diminishing to the back, where the ends overlap.

D. 1 in. Given by Her Majesty Queen Victoria through the Chancellor of the Duchy of Lancaster, 1841. Found with other ornaments and numerous coins at Cuerdale, Lancashire, the hoard having been deposited about A. D. 910.

See *Arch. Journ.* iv, pp. 111 and 191; *Victoria County History: Lancashire*, vol. i, p. 258.

211. SILVER; penannular hoop of thick wire diminishing towards the ends.

D. ·9 in. Found near Douglas, Isle of Man, with coins dating from A.D. 925 to 975.

212. GOLD; formed of two wires twisted together; one thick and plain, the other thin and waved: the ring becomes narrower towards the back, where the wires are beaten together.

D. 1 in. Weight, 153 grains. 1870. Found at West Bergholt, Essex.
Proc. Soc. Ant. London, 2nd series, ii, p. 247.

213. GOLD; hoop of plaited wires diminishing towards the back, where they are beaten into a flat plate.

D. 1·25 in. Weight, 197 grains. 1849 Found near Waterford.

214. GOLD; hoop of plaited wires diminishing towards the back, where they are beaten together.

D. 1·12 in. Weight, 206 grains. 1905. Found about 1890 in a stone coffin in St. Aldate's Street, Oxford, during excavations for a drain opposite the great gateway of Christ Church. The hoop is now penannular, but the ends may have originally been united, as in the following numbers.

215. GOLD; a hoop of plaited wire diminishing to the back, where it is beaten solid.

D. 1·1 in. Weight, 239 grs.
Found with a hoard of silver coins of Edward the Confessor, Harold, and William I in a field near Wickham Lodge, Soberton, Hants, in a vessel of red earthenware.
The ring is now penannular, but the division is due to damage.

215a. ANOTHER; of similar type, with a plait of three wires.
See figure.

D. 1·03 in. Weight, 120 grains. (Soden Smith Coll.)
Found in Hamsey Churchyard, Sussex. Cf. a ring in the Victoria and Albert Museum, no. 632-'71.

215b. ANOTHER.

D. ·9 in. Weight, 38 grains. (Soden Smith Coll.)

215c. ANOTHER; of two wires with a thin pearled wire intertwined.
See figure.

D. ·94 in. Weight, 106 grains.
From Gothland.

216. GOLD, with overlapping ends at the back, where it is narrowest. The outside is ornamented with punched circles.

D. 1·1 in. Weight, 256 grains. Found with the preceding number.

C. SIGNET-RINGS.

I. From A.D. 1000 to 1450.

(*a*) *Set with antique gems.*

217. GOLD; the hoop engraved with vine-leaves in outline and nielloed. The raised oblong bezel contains a sard engraved in intaglio with a standing figure of Hygieia with patera and serpent.

11th–12th century (?).

D. 1·16 in. Weight, 385 grains. Castellani Coll. 1872.
The gem is Roman.

218. GOLD; the outside of the hoop forming a series of indentations, each containing a letter of the inscription: TEBAL GVT GVTANI. Oval bezel set with a plasma engraved in intaglio with a lion statant. Round the margin is engraved: A + G + L + A.

Plate III. *13th century.*

D. ·92 in. Weight, 68 grains.
The gem is Late Roman. The inscription is magical (cf. no. 866).

Rings resembling this and the following numbers are in the Victoria and Albert Museum (nos. 723-'71, 725-'71, 726-'71, 727-'71, 89-1899). They should also be compared with contemporary signets, not in the form of rings, but consisting of intaglio gems in silver mounts, which bear similar inscriptions. The gems are for the most part Late Roman and of inferior quality, but sometimes an intaglio of fair workmanship is found. Occasionally a contemporary gem occurs, presumably cut in Italy, as in the example figured in the British Museum *Guide to the Mediaeval Room*, 1907, p. 195. Good series of these signets, used as counter-seals or as *secreta* for private correspondence, are to be seen in the British and Victoria and Albert Museums. Cf. also *Proc. Soc. Ant. London*, 2nd ser., i, p. 53; vii, p. 47; xiii, pp. 49 ff.; *Arch. Journ.* iii, p. 76; iv, p. 150; v, pp. 3 ff.; vi, p. 35; x, p. 328; xi, pp. 84, 266; xvi, p. 357; xxi, p. 319; xxii, pp. 117 ff., 164; xxvi, pp. 84 ff.

219. GOLD; slender hoop and octagonal bezel containing a plasma engraved in intaglio with a figure of Mercury standing to *l.*, holding caduceus and purse. Latin legend, in which the words *hoc signum* can be deciphered.

Plate III. *13th century.*

D. ·92 in. Weight, 83 grains.
The intaglio is Late Roman.

220. GOLD; octagonal bezel containing an oval bloodstone engraved in intaglio with a bust with pendent hood. Legend: S' ꝺRISTINꝺ ꝂLMꝂRIꝺI.

Plate III. *English, 14th century.*

D. of hoop, ·87 in. L. of bezel, ·66 in. Weight, 75 grains. Found at Canterbury.
Proc. Soc. Ant. London, 2nd ser., i. 51. The intaglio is mediaeval.

221. SILVER ; circular bezel set with a sard engraved in intaglio with the head of a young satyr. Legend : S'. SIMONISM'.

Plate III. *Italian, 14th century.*

D. of hoop, ·82 in. D. of bezel, ·54 in.
The intaglio is antique. The last word of the legend may stand for *magistri.*

222. GOLD ; circular bezel with an eagle engraved in intaglio on oriental carbuncle. Legend : ✠ S · M · Ī̄Ō DE MAVRO.

Plate III. *Italian, 13th century.*

D. of hoop, ·85 in. L. of bezel, ·39 in. Weight, 43 grains.
The intaglio is probably Late Roman.

223. GOLD ; oval bezel set with a plasma, engraved in intaglio with Venus standing by a column and holding a helmet. Legend : SIGILVM SECRETI.

Plate III. *English, early 14th century.*

D. of hoop, ·77 in. L. of bezel, ·58 in. Weight, 55 grains. Found at London Bridge.

224. GOLD ; oval bezel set with a nicolo engraved in intaglio with a bust of Ceres. Legend : SIGILLVM SECRETI.

Plate III. *English, early 14th century.*

D. of hoop, ·98 in. L. of bezel, ·69 in. Weight, 105 grains. Found at Chester.
The intaglio is Late Roman.

225. GOLD ; oval bezel set with a chalcedony engraved in intaglio with a figure of Nemesis, with branch and wheel. Legend : SIGILL : SECRETI.

Plate III. *English, early 14th century.*

D. of hoop, ·86 in. L. of bezel, ·6 in. Weight, 65 grains. Found at South Loftus, York.
The intaglio is Late Roman.

226. GOLD ; oval bezel set with a sard containing an intaglio bust of Hercules. Legend : HEO : SECRETA : THEO.

Plate III. *English, early 14th century.*

D. of hoop, ·93 in. L. of bezel, ·73 in. Weight, 104 grains.
The intaglio is perhaps Late Roman.

227. GOLD ; oval bezel set with a plasma engraved in intaglio with a female figure (Hebe?) with patera. Legend : + MARINVS : DEIVDICE.

Plate III. *Italian, 14th century.*

D. of hoop, ·87 in. L. of bezel, ·57 in. Weight, 71 grains. Obtained in Naples.
The intaglio is Late Roman.

228. GOLD ; the hoop divided into two longitudinal grooves engraved with scroll and zigzag designs counterchanged and once enamelled ; oval bezel set with a sard engraved with an eagle holding a wreath. Legend : SECRETVM · MEVM ; pearled border.

Plate III. *Italian, 14th century.*

D. of hoop, ·82 in. L. of bezel, ·54 in. Weight, 71 grains.
The intaglio is contemporary.

229. GOLD; flat hoop engraved on the outside: verbum: caro factum: e(st); on each shoulder a rosette within a lozenge, once enamelled. Octagonal bezel

set with a nicolo engraved in intaglio with a genius with palm-branch and crown. Legend: SIGILLVM MEVM SECRETVM.

See figure. *Italian, early 14th century.*

D. ·96 in. D. of bezel, .52 in. Waddesdon Bequest.

The intaglio is Late Roman. The ring is fixed by three chains to a devotional carving of the fourteenth century in boxwood (C. H. Read, *Catalogue of the Waddesdon Bequest*, 1902, no. 231).

For Italian ornaments with inscriptions in this style, *see* also *Archaeologia*, lxii (1911), p. 394 (rings, &c., from Chalcis now in the British Museum and the Ashmolean Museum at Oxford); *Arch. Journ.* viii. 418 (ring from Sessa). For the verse *Verbum caro*, &c., *see* under no. 895, and cf. Pichon Collection, Sale Catalogue, 1897, no. 67.

230. GOLD; octagonal bezel containing a garnet engraved in intaglio with a female bust with wreath. Round the hoop is an inscription reserved in the metal in

Lombardic letters: ✠ IN MEMORIS ✠ TVIS(S) ✠ DOMINE ADIVVANDO ✠ SPIRO, once nielloed and enamelled.

See figure. *Italian, 14th century.*

D. 1 in. L. of bezel, ·44 in. Weight, 65 grains. 1872 (Castellani Coll.).

The intaglio is Late Roman. Cf., for inscription, ring in the Pichon Collection, Sale Catalogue, 1897, no. 64.

231. GOLD; the hoop triangular in section; the two faces of the outer side with an inscription reserved in the metal in Lombardic letters: ✠ IESVS AVTEM TRANSIENS PER MEDIVM ILLORVM IBAT IESVS DOMINE TV

S(ALVS). Hollowed and chased shoulders; on the lower part of each is engraved a sign ☩. Oval bezel containing a sard engraved in intaglio with a laureate imperial bust; in Lombardic characters: ✠ NOMINI DE PETRVCII MERCATAT'.

See figure. *Italian, 14th century.*

D. ·9 in. L. of bezel, ·52 in. Weight, 118 grains. 1853. Formerly in the collection of Count Milano.

The gem is perhaps contemporary. For the legend *Iesus autem*, &c., cf. nos. 877, 239, 283, and Catalogue of the Pichon Collection, as above, no. 66.

232. GOLD; the shoulders of quadrangular section engraved with a band of acanthus design, and the initials A F. Octagonal bezel, set with an intaglio on burnt onyx (?) of two cupids playing *morra*.

Plate III. *Italian, 15th century.*

D. of hoop, ·75 in. L. of bezel, ·5 in. Weight, 86 grains. Given to Sir A. W. Franks by Madame Castellani.

The intaglio Late Roman.

233. GOLD; the hoop engraved with a legend inscribed in overlapping oval contours: Je vous tiens? t////////moy. Cross-hatched borders. Oval bezel set with a nicolo engraved in intaglio with two masks.

English, early 15th century.

D. ·98 in. Weight, 162 grains.

The inscription may be: *Je vous tiens, tenez-moi.*

234. GOLD; the hoop wreathed with bands of imbrications; octagonal bezel containing a nicolo engraved in intaglio with a male figure holding a branch and a helmet (?). Legend: +KIPIOCΦOTICMOCMOVKECOTIPMOVTINAΦOBIΘ(I) (Κύριος φωτισμός μου καὶ σωτήρ μου, τίνα φοβηθ(ήσομαι;), Ps. xxvii. 1).

Plate III. *Italian, 14th century.*

D. 1·13 in. Weight, 375 grains. The intaglio Late Roman.

This ring is in an Italian style, and like no. 239 and the rings found at Chalcis, now in the Ashmolean Museum, Oxford (see under no. 229), was perhaps made by Italian goldsmiths for countrymen established in Greece.

235. GOLD; the shoulders faceted and engraved with foliate ornament and cross-hatching. Octagonal bezel with pearled edging, set with a nicolo engraved in intaglio with Bacchanalian figures.

Italian, 15th century.

D. of hoop, ·86 in. L. of bezel, ·5 in. Weight, 197 grains. Found in Greece.

236. SILVER GILT; the hoop plain at the back; the shoulders engraved with leaf imbrications; projecting oval bezel engraved on the sides with a band of egg and tongue design, and set with a chalcedony rudely engraved in intaglio with a human figure holding a branch.

Italian, early 15th century.

D. of hoop, ·82 in. L. of bezel, ·55 in.

The intaglio may be Etruscan.

237. BRONZE; slender hoop with pounced scrolls on the shoulders; oval bezel with four claws containing a plasma engraved in intaglio with a horse walking to *r.* with a cerastes upon its back.

15th century.

D. 1·04. (Braybrooke Coll.) The intaglio is Gnostic.

238. BRONZE; oval bezel set with a sard engraved in intaglio with a laureate head of bearded emperor to *r*. The hoop has an oblong setting on each shoulder, now empty.

See figure. *16th century.*

D. 1·12 in.

The gem may be antique of the early third century A.D., the subject being possibly Severus.

(*b*) *Engraved with arms and devices.*

239. GOLD; in the form of a bow-ring (cf. nos. 2383 ff.). The octagonal bezel is engraved in intaglio with a shield of arms: per bend, a column and three bends, for Donati (?), surmounted by a helm with mantling and crest a column. Legend: S(IGILLVM) DNI ZENO DONAT(I); pearled border. Round the hoop is an inscription reserved upon a ground of niello: ✠ IHXPS ✷ AVTEM ✷ TRANSIENS ✷ PER MEDIVM ILLORVM ✷ IBANT ✷ ELOI, with rosettes between several of the words. The extended back of the ring has on one side of the inscription a column between two confronted wyverns, on the other a trefoil between two leaves, all on a ground of niello. In the interior of the hoop is engraved a column upon a mount cut towards the middle by a scythe with handle upwards, from which issues a scroll with legend: AIDA MEDIO (?), the whole nielloed.

Plate III, and *see* figures. *Italian, Venetian, 14th century.*

D. 1·5 in. D. of bezel, ·54 in. Weight, 565 grains. Found at Aegium in the Peloponnese.
For *Iesus autem*, &c., cf. nos. 231, 283.

240. SILVER; plain hoop; bezel a flat disk engraved with a hand holding a sickle, and legend: ✠ S. FRANCISCI.

Italian, 14th century.

D. of hoop, ·89 in. D. of bezel, ·69 in.

241. SILVER; plain hoop of triangular section; flat circular bezel engraved with the *Agnus Dei.*

Italian, 14th century.

D. of hoop, 1·9 in. D. of bezel, ·76 in. (Soden Smith Coll.)

242. SILVER; slender hoop with engraved herring-bone pattern on the shoulders; flat circular bezel engraved with a bull's head with a cross between the horns; round the border an inscription: DINDIVNDI (?).

Italian, 14*th century*.

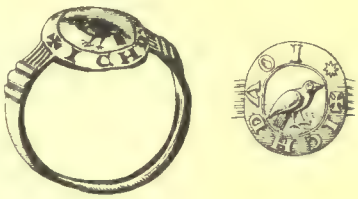
D. ·76 in. D. of bezel, ·44 in.

243. SILVER; hoop of triangular section; the shoulders ribbed; circular bezel with flat centre engraved with a lion passant; on the bevelled edge the legend: AVE MRA.

Italian, 14*th century*.

D. of hoop, ·84 in. D. of bezel, ·54 in.

244. SILVER; plain hoop with ornamented shoulders; oval bezel engraved with a bird and surrounding legend: ICH DAOI.



See figure. *Italian*, 14*th century*.

D. of hoop, ·96 in. D. of bezel, ·6 in.

245. SILVER; plain slender hoop; flat circular bezel engraved with a fleur-de-lis. Legend: ✳ ΘIIhΘ ✳ hN.

Italian, 14*th century*.

D. ·86 in. D. of bezel, ·56 in. Given by the executors of the Christy Collection, 1865.

246. SILVER; plain hoop widening towards the shoulders; circular bezel engraved with two confronted figures, above which is a cross potent between sun and moon. Around an illegible inscription.

Italian, 14*th century*.

D. of hoop, ·84 in. D. of bezel, ·54 in.

247. SILVER; the hoop of triangular section, having on each shoulder a shield-shaped projection engraved with a leaf. The oval bezel is set with a red paste engraved in intaglio with a lion passant to *r*. Round the border is an indeterminate inscription.

See figure. *Italian*, 14*th century*.

D. 1·06 in. L. of bezel, ·66 in. 1872.

248. SILVER; plain hoop; circular bezel engraved with an axe-head, and legend: GALGAIV · ID · MORTVL.

Italian, 14*th century*.

D. of hoop, ·96 in. D. of bezel, ·57 in.

249. SILVER; plain hoop with engraved pattern on shoulders; circular bezel engraved with a monstrous quadruped.

Italian, 14th century.

D. of hoop, ·94 in. L. of bezel, ·51 in.

250. GOLD; the hoop has designs in relief; at the back a cruciform ornament, on each shoulder a lion rampant and a scroll. Flat oval bezel engraved with a monster, and legend: Ꞵ Ѧ Θ (?) ꟼ DIOI.

See figure. *Italian, late 14th century.*

D. of hoop, ·86 in. L. of bezel, ·52 in. Weight, 77 grains. Found in Cyprus.

251. SILVER; plain hoop; bezel a flat disk engraved with the letter ; pearled border.

Italian, 15th century.

D. of hoop, ·95 in. D. of bezel, ·83 in.

252. GOLD; the hoop engraved with two bands of quatrefoils with oval medallions. The circular bezel is rudely engraved with a shield of arms: a lion rampant. Legend: ΓHѦNH ꟽ ЄTPOTѦ.

Plate III. *Greek, 14th century.*

D. of hoop, ·9 in. D. of bezel, ·55 in. Weight, 85 grains.

253. GOLD; plain hoop and oblong bezel bevelled at the back and engraved with a vernicle within a wide border of leaves.

14th century.

D. of hoop, 1·01 in. L. of bezel, ·78 in. Weight, 185 grains. (Braybrooke Coll.)

254. GOLD SIGNET; round the hoop is legend reserved in the metal in Lombardic letters, and once nielloed: ✠ IN MANVS TVAS ✠ DOMINE ✠ C. On each

shoulder a crown in a pentagonal panel. High octagonal bezel with engraved borders containing a nicolo engraved in intaglio with a shield of arms: three bends, with a chief.

See figure. *Italian, 14th century.*

D. 1·12 in. L. of bezel, ·38 in. Weight, 134 grains. 1872. (Castellani Coll.)

The back of the ring is considerably worn, and the interior is reinforced. The legend, which is from Luke iv. 30, should continue *Commendo spiritum meum.* Cf. ring in the Pichon Coll., Catalogue, &c., 1897, no. 64.

255. GOLD; the hoop of quadrangular section, widening at the shoulders; octagonal bezel engraved with a shield of arms: a lion rampant, with helmet and crest a hound's head collared. Legend: R . PETRI D' MO' T . VLMI (Petri di Monte Ulmi).

Plate III, and *see* figure. *Italian, 14th century.*

D. of hoop, ·91 in. L. of bezel, ·54 in. Weight, 137 grains. (Braybrooke Coll.)

256. GOLD; the hoop faceted on the shoulders; octagonal bezel engraved with a shield of arms: a fess, helmet and mantling, and crest a demi-dragon. Legend: VIVCILAI DVCIS VENVSII.

Plate III. *Italian, 14th century.*

D. 1 in. L. of bezel, ·56 in. Weight, 139 grains.

257. GOLD; the exterior of the hoop richly chased with floral designs on which are scrolls with the legend: ℔c ꝑerus ꝑa. Octagonal bezel with revolving

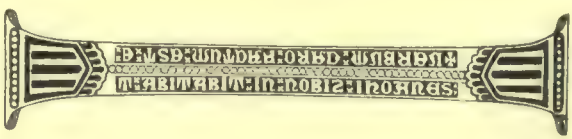
centre set with a sapphire and a sard, working on a swivel; on the border, legend: ✠ GVIDETI DEI GRATILIONO. The sapphire is engraved in intaglio with a male head; the sard with an eagle to *l.*

Plate III, and *see* figure. *Italian, 14th century.*

D. ·84 in. Weight, 147 grains.

The signet of Perseval d'Enneval, chamberlain of Charles V and VI, has a bezel revolving in a similar manner (*Cat. des objets antiques . . . du Baron Jérôme Pichon*, 1897, no. 52).

258. GOLD; faceted hoop with legend reserved in the metal: MERCIM CARO FACTVM EST ET HABITABIT IN NOBIS IhOANES. The



shoulders flat, each bearing a shield of arms: paly. The octagonal bezel is engraved with the same shield, but oval. Legend: IhOANES DE GOLTERIO,

the words separated by quatrefoils. On the under facets of the bezel elegant nielloed ornament.

See figure. *Italian, 14th century.*

D. 1 in. L. of bezel, ·63 in. Weight, 245 grains. 1872. Castellani Coll.
For the legend *see* under no. 229.

259. GOLD; the hoop terminating in oval panels with scrolls; a legend (much worn): ꝑꝛꝺꝛꝺ ꝑ. . .ꝺꝺ ꝑ . . . ꝺꝺꝺ . ꝛꝺ ꝑꝺꝺ; octagonal bezel set with a garnet engraved with shield of arms: two bars. Legend: AVIAM · DI · LAIRIA AARBAM.

Plate III. *Italian, 14th century.*

D. ·8 in. L. of bezel, ·53 in. Weight, 77 grains.
The word *verbum* is probably the beginning of the favourite text: *verbum caro factum est et nos, &c.*

260. GOLD; hoop as the last number, engraved with legend: AAIR BAM, in two panels; octagonal bezel engraved with a shield of arms: an eagle passant regardant. Legend: MADOLA · D · PRAESTI.

Plate IV. *Italian, 14th century.*

D. of hoop, ·89 in. L. of bezel, ·44 in. Weight, 110 grains. Acquired in 1877. From Rome.
For the word *verbum*, part of the text *Verbum caro factum est*, *see* under no. 229.

261. GOLD; similar hoop, much worn; octagonal bezel engraved with a stag's head. Legend: AOLA : RABIMA.

Plate III. *Italian, 14th century.*

D. of hoop, ·86 in. L. of bezel, ·49 in. Weight, 116 grains.

262. SILVER; octagonal bezel engraved with a goat and branch; legend: ✠ S · IAMMODDhO. Cable border.

See figure. *Italian, early 15th century.*

D. of hoop, 1·03 in. L. of bezel, ·64 in.

263. SILVER; plain hoop; oval bezel engraved with a tree.

Italian, early 15th century.

D. of hoop, ·86 in. L. of bezel, ·48 in. (Soden Smith Coll.)

264. SILVER; flat hoop; octagonal bezel engraved with a shield of arms: a star and bordure compony, with label of three points. Legend: IOhAMMODTA · DE · STALLA.

Italian, 14th century.

D. of hoop, ·72 in. L. of bezel, ·56 in.

265. SILVER; plain hoop; on each shoulder a palm-leaf; oblong bezel engraved with a cock, and an indecipherable legend.

Italian, early 15th century.

D. of hoop, 1·06 in. L. of bezel, ·6 in.

266. Silver; plain hoop; engraved shoulders; projecting oval bezel engraved with a dolphin (?).

See figure. *Italian, early 15th century.*

D. of hoop, ·96 in. L. of bezel, ·58 in.

267. Gold; octagonal bezel engraved with a shield of arms: quarterly: 1 and 2, no charge; 3 and 4, dancetty surmounted by a helmet with crest a demi-lion. Legend: (Ā T), all within a cable border.

Plate IV. *Italian, late 14th century.*

D. of hoop, ·88 in. L. of bezel, ·54 in. Weight, 150 grains.

268. Gold; on each shoulder the letter ꝑ; octagonal bezel engraved with shield with star of six points; helmet and crest a goat's head, with legend: RƋSSƋS DЄ DIЄIƟ. The back of the bezel is engraved with the sacred monogram: ī ẖ ꝑ.

Plate IV. *Italian, early 15th century.*

D. of hoop, ·98 in. L. of bezel, ·55 in. Weight, 168 grains.

269. Gold; round the hoop, reserved on a scroll with nielloed ground, legend: ĀIIIIIĀ IIЄĀ III IIĀNIB(V)S TVIS; octagonal bezel engraved with shield of arms of Condulmer: a bend. Legend: IOhĀNIIS ƆONDVL · S · D.

Plate IV. *Italian, 15th century.*

D. of hoop, ·79 in. L. of bezel, ·58 in. Weight, 160 grains. Found in Savoy.

270. Silver; plain hoop; octagonal bezel engraved with the letter Ꞓ, and legend: LЄƆƆORDOVЄIIIЄR. Cable border. On one shoulder a star to indicate the top of the device.

French, early 15th century.

D. of hoop, ·98 in. L. of bezel, .56 in.

271. Bronze; plain hoop: octagonal bezel engraved with a lion rampant within a cable border.

French, 16th century.

D. of hoop, ·99 in. L. of bezel, ·53 in.

272. Bronze; once gilt; channelled hoop; on the shoulders the letters a m. Oval bezel engraved with a shield of arms: bendy of six, a chief; with a nearly obliterated legend.

French, 15th century.

D. of hoop, ·94 in. (Braybrooke Coll.)

273. Bronze; plain hoop rounded on the outer side, and oval bezel engraved in intaglio with a shield bearing a lion rampant; round the shield an indeterminate legend.

Italian, 14th century.

D. ·86 in. L. of bezel, ·5 in.

Traces of gilding remain in the shield.

274. BRONZE GILT; the hoop chased with a garland; octagonal bezel engraved with a shield of arms: a lion rampant. Legend: ISUS SIT ADISU.

See figure. *Italian, 15th century.*

D. of hoop, ·96 in.

275. BRONZE GILT; on hoop three lozenge panels engraved with nielloed foliage and much defaced inscription; hexagonal bezel engraved with shield of arms: a fess between three cinquefoils with helmet and crest a dragon's head. Legend: IH MARIAS TVAS DOM.

Plate IV. *Italian, early 15th century.*

D. of hoop, 1·08 in. L. of bezel, ·74 in. (Zschille Coll.)
For the legend cf. no. 230.

276. SILVER; plain hoop; oval bezel engraved with the head of a hound. Legend: ASGIGIRI NOVI.

Italian, 15th century.

D. of hoop, ·95 in. L. of bezel, ·6 in.

277. GOLD; oval bezel engraved with a shaped shield barry of hurts (?), helmet and crest a demi-eagle; legend nearly obliterated. At the back of the bezel is engraved: ꝑ ħ ſ.

Plate IV. *Italian, 14th century.*

D. of hoop, ·98 in. L. of bezel, ·62 in. Weight, 278 grains.

278. GOLD; oval bezel engraved in intaglio with a shield of arms: an eagle displayed, and in the dexter chief a star. Legend: ∗ Cola ∗ d ∗ A/////.

Italian, late 14th century.

D. ·92 in. Weight, 224 grains. Castellani Coll. 1872.

279. GOLD; oval bezel deeply engraved with a shield: per fess, in chief a human leg, in base bendy, with helmet and crest a demi-wyvern. Legend: MOMAS/// VOSSA.

Plate IV. *Italian, early 15th century.*

D. of hoop, ·79 in. L. of bezel, ·6 in. Weight, 157 grains.

280. SILVER; massive hoop with bevelled edges; oval bezel engraved with a shield of arms: quarterly (1) and (4) five pellets, (2) and (3) an eagle displayed, with helmet and crest a demi-dragon. Legend: S DOMITIS HONORATI.

Plate IV. *Italian, 15th century.*

D. ·95 in.

281. BRONZE GILT; hoop with ribbed border; on each shoulder the letter P. Oval bezel engraved with a shaped shield of arms: on a cross surmounted by wings (?) five crescents. Pearled border.

Italian, 15th century.

D. of hoop, ·96 in. L. of bezel, ·6 in. (Soden Smith Coll.)

282. Bronze; once gilt; oval bezel engraved in intaglio with a façade. Legend: SOIOII.

Italian, 15th century.

D. ·76 in. L. of bezel, ·5 in. (Braybrooke Coll.)

283. Silver; the hoop engraved with two lines of inscription in niello: IHSVS AVTHI TRANSIENS PER HIDIVM ILLORVM IBAT. Oval bezel engraved with a monogram composed of the letters PLIO.

Italian, 15th century.

D. of hoop, ·88 in. L. of bezel, ·77 in. (Castellani Coll.)
For the legend *see* under no. 231.

284. Gold; rectangular bezel engraved with the letter P within a pearled border.

English (?), *late 14th century.*

D. ·86 in. Weight, 140 grains.

285. Gold; flat hoop; square bezel engraved with crest and supporters of Courtenay.

Plate IV. *English, early 15th century.*

D. of hoop, ·98 in. L. of bezel, ·44 in. Weight, 465 grains. Found at Hardington, Co. Somerset.

286. Gold; the hoop diagonally wreathed at the back; the shoulders faceted and engraved with foliage; octagonal bezel engraved with a shield of arms: a bird with initials $\overset{\text{M}}{\text{S}}\ \text{P}$. Cable border.

Plate IV. *English, 15th century.*

D. of hoop, ·96 in. L. of bezel, ·44 in. Weight, 163 grains.

287. Gold; octagonal bezel engraved with a rose out of which rays are issuing; on each shoulder three channels with the same device repeated. Within, legend: aventure et grace.

English, 15th century.

D. 1·07 in. L. of bezel, ·5 in. Weight, 398 grains. 1871. Found in Kent.

288. Gold; wreathed hoop alternately pearled and ridged; hollowed on the shoulders and engraved with sprigs once enamelled. Circular bezel, engraved with a garb and legend: Sin ur; inside is engraved the legend: ioye · sans · fyn, enamelled.

Plate IV. *English, 15th century.*

D. of hoop, ·88 in. L. of bezel, ·4 in. Weight, 152 grains. (Rohde Hawkins Coll.)
For the legend *see* nos. 562, 924–7.

289. Gold; the back of the hoop diagonally wreathed; the shoulders similarly channelled and engraved with legend: autre · ne · wile and sprigs, with traces of enamel. Circular bezel engraved with letter a in centre of an ivy-leaf; in the

interior is engraved legend: and · evere · you · best, with sprigs; traces of enamel.

Plate IV. *English, 15th century.*

D. of hoop, ·89 in. D. of bezel, ·44 in. Weight, 160 grains. From a cutting in the river bank, Richmond, Surrey.

For the first legend *see* nos. 966–7.

290. Gold; bezel a circular disk engraved with the letter S, and legend: Pur : moy.

Plate IV. *English, 15th century.*

D. of hoop, ·9 in. D. of bezel, ·47 in. Weight, 173 grains. (Soden Smith Coll.)

291. Gold; bezel a circular disk engraved with a bird's head and neck issuing from a coronet; around: II, four times repeated.

Plate IV. *English, 15th century.*

D. of hoop, 1·02 in. D. of bezel, ·44 in. Weight, 185 grains.

292. Gold; engraved in the interior with the legend: al : is : god : wele; octagonal bezel on moulded base joined to the hoop by scrolls engraved with arms of South (?) on a shield: two bars in chief a mullet. Crest a tree; the field filled with Gothic tracery.

Plate IV. *English, 15th century.*

D. of hoop, ·98 in. L. of bezel, ·49 in. Weight, 263 grains.

293. Gold; hoop engraved on the exterior with the legend: + in × on × is × al × and a sprig; circular bezel engraved with the letter H, crowned within an eight-foil of traces beyond which is a pearled border.

Plate IV, and *see* figure. *English, 15th century.*

D. of hoop, ·98 in. D. of bezel, ·49 in. Weight, 226 grains. (Braybrooke Coll. 5.) Dug up at Little Easton, Essex, 1852.

294. Gold; on the shoulders pounced scrolls; circular bezel engraved with figure of a couchant stag and legend: I : louedale; cable border.

Plate IV. *English, about* A. D. 1500.

D. of hoop, ·98 in. D. of bezel, ·46 in. Weight, 253 grains.

295. Gold; circular bezel engraved with a female bust with long hair and garland; cable border.

Plate IV. *Late 15th century.*

D. of hoop, 1·23 in. D. of bezel, ·42 in. Weight, 465 grains.

296. GOLD; channelled shoulders; circular bezel with cable border, engraved with a shield of arms: two lions passant. In the interior is engraved the legend: ſe port ſoy ou ſe doy.

Plate IV. *English, about* A. D. 1500.

D. of hoop, 1·03 in. D. of bezel, ·52 in. Weight, 363 grains.
Found in the Thames near Battersea (*Proc. Soc. Antiquaries of London*, 1st ser., iv, p. 268).

II. From A. D. 1450 to 1650.

(*a*) *Set with gems.*

297. GOLD; hoop a twist; oval bezel set with a sard engraved in intaglio with a helmeted head.

16th century.

D. of hoop, ·94 in. L. of bezel, ·6 in. Weight, 284 grains.

298. GOLD; the hoop a twist: projecting oval bezel set with a paste engraved in intaglio with a wyvern (?).

Late 16th century.

D. of hoop, ·9 in. L. of bezel, ·51 in. Weight, 119 grains.

299. GOLD; the hoop chased on the shoulders with formal foliated designs. Oval bezel set with an imperial head engraved in intaglio on sard of contemporary work.

Plate V. *German, 16th century.*

D. of hoop, 1·08 in. L. of bezel, ·69 in. Weight, 152 grains. (Soden Smith Coll.)

300. GOLD; the oval bezel, which has a pearled band round the sides, is set with a sard engraved in intaglio with two masks: a satyr and a maenad combined.

Plate V. *16th century.*

D. of hoop, ·98 in. L. of bezel, ·57 in. Weight, 148 grains. Found near Woodstock, Oxon.
The intaglio contemporary with the ring.

301. GOLD; small hoop chased with foliate designs on the shoulders, and beaded border round the bezel. Oval bezel set with a garnet engraved in intaglio with two standing figures, perhaps Aesculapius and Hygieia.

16th century.

D. of hoop, ·65 in. L. of bezel, ·42 in. Weight, 50 grains.
The gem is probably antique.

302. GOLD; oval bezel with pearled band round the sides, set with a crystal engraved in intaglio with a male head of contemporary work.

Plate V. *16th century.*

D. of hoop, ·96 in. L. of bezel, ·56 in. Weight, 105 grains. (Soden Smith Coll.)

303. GOLD; the hoop engraved on the shoulders; oval bezel with pearled edge set with a lapis lazuli engraved in intaglio with Eros holding a ball (?) with both hands.

16th century.

D. ·8 in. L. of bezel, ·5 in. Weight, 70 grains. Castellani Coll. 1872.
The gem is Late Roman.

304. GOLD; oval bezel set with a dark sard engraved in intaglio with a figure of a deity leaning on a column, with composite attributes: the helmet of Minerva, the cornucopia of Fortune, the caduceus of Mercury, together with a shield and a serpent; round the edge of the bezel a pearled and twisted band.

English, 16th century.

D. 1·06 in. L. of bezel, ·6 in. Weight, 223 grains.
The intaglio Late Roman.

305. GOLD; slender hoop; oval bezel set with a sard engraved in intaglio with Cupid in a chariot, driving two birds; pearled edge.

English, 16th century.

D. ·99 in. L. of bezel, ·5 in. Weight, 98 grains. (Braybrooke Coll.) Dug up between Annecy and Rumilly, south of Geneva.

306. GOLD; circular bezel containing a sard engraved in intaglio of contemporary work with a male bust, having a composite head with three faces. That in the centre, seen full, is bearded and has a lock of hair over the brow; the two in profile are hairless. On the border of the bezel the word Powel is engraved twice.

Plate V. *English, 16th century.*

D. 1·04 in. Weight, 281 grains.
The hoop has been restored. The gem may be Italian of rather earlier date, and represent the cognizance of the Trivulzio family (*Arch. Journ.* xxi, pp. 330).

307. GOLD; the hoop and sides of the bezel engraved with foliated scroll designs, once enamelled. Oval bezel set with a sard, engraved in intaglio with the head of a maenad, of contemporary work.

Plate V. *German, 16th century.*

D. of hoop, ·88 in. L. of bezel, ·58 in. Weight, 138 grains. (Braybrooke Coll.)

308. GOLD; the shoulders engraved with arabesques; the bezel is oval with a pearled band round the outside, and set with a sard rudely engraved in intaglio with a laureate imperial head of contemporary work. On the back of the hoop are engraved the initials E B.

Plate V. *English (?), 16th century.*

D. of hoop, 1·03 in. L. of bezel, ·64 in. Weight, 107 grains.

309. GOLD; the hoop with remains of brilliant enamel colours; at the back it is chased with a garland, and the shoulders are deeply cut with projecting collars; the bezel a circular cup with four claws, ornamented on the back with trefoil

sprigs enamelled green, and set with a sard engraved in intaglio with a classical mask.

Plate V. *16th century.*

D. of hoop, ·92 in. D. of bezel, ·53 in. Weight, 130 grains.
The gem is probably antique.

310. GOLD; the hoop of thick twisted wires with smaller pearled thread between; oval bezel set clear with an amethyst engraved in intaglio with a head of Jupiter Serapis.

Plate V. *16th century.*

D. of hoop, 1·01 in. L. of bezel, ·8 in. Weight, 271 grains.
The gem may be antique.

311. GOLD; high oval bezel with moulded edge, containing a beryl engraved in intaglio with a bearded head. The sides and back of the bezel, and the shoulders of the hoop, are enriched with black enamel in series of broken lines.

Plate X. *French, 16th century.*

D. ·92 in. L. of bezel, ·7 in. Weight, 160 grains. Castellani Coll. 1872.
The gem may be antique.

312. GOLD; on the hoop and bezel a delicate scroll design reserved in the metal on black enamel. Octagonal bezel set with a beryl engraved in contemporary intaglio with an imperial head.

Plate V. *16th century.*

D. of hoop, ·8 in. L. of bezel, ·5in. Weight, 137 grains. (Coll. of Lady Fellows.)

313. GOLD; flat channelled hoop with bars on shoulders; octagonal box bezel with imitation claws and enamelled border, set with an almandine garnet engraved in intaglio with an imperial head of contemporary work.

Plate V. *Late 16th century.*

D. of hoop, ·79 in. L. of bezel, ·52 in. Weight, 75 grains. Found at Battlefield, near Shrewsbury.
The head may represent Vespasian.

314. GOLD; in the circular bezel revolves in all directions a thick circular medallion, on the edges of which are hunting-scenes engraved and enamelled; in one face is set an onyx engraved in intaglio with Apollo with his lyre, in the other a sard, with a male and female figure (Bacchus and Ariadne?) standing. The rest of the ring is richly enamelled

with floral design in green, white, and blue on a black ground.

See figure. *South German, early 17th century.*

D. ·96 in. Weight, 331 grains.
The onyx intaglio is of the sixteenth century; the sard may possibly be antique, of the third century.

315. BRONZE; slender hoop; oval bezel set with a dark blue paste with a transverse white band, with an intaglio female bust.

Early 17th century.

D. ·96 in.

The paste is antique.

(b) Set with crystal; engraved arms and devices coloured beneath.

316. GOLD; the shoulders ornamented with flowers and leaves once enamelled; oval bezel containing a chalcedony engraved with the achievement of Mary Queen of Scots. The shield is that of Scotland surrounded by the collar of the Thistle, with the badge, and supported by two unicorns chained and ducally gorged. The crest, on a helmet with mantlings and ensigned with a crown, is a lion sejant affronté, crowned and holding in the dexter paw a naked sword; in the sinister a sceptre, both bendwise. Legend: IN DEFENS, and the letters M. R. On the dexter

side is a banner with the arms of Scotland; on the sinister side, another, with three bars and over all a saltire. The metals and tinctures appear through the crystal on a field of blue. Within the hoop at the back of the bezel is engraved a cipher in a circular band and surmounted by a crown (*see* figure), once enamelled. The cipher is formed of the Greek letter Φ and M, for the names Francis and Mary.

See figure. *French, 16th century.*

D. ·92 in. Weight, 211 grains. 1856.

A. Way in Catalogue of Antiquities, Works of Art, and Historical Scottish Relics exhibited in the Museum of the Archaeological Institute of Great Britain and Ireland during their annual meeting held in Edinburgh, July, 1856 (Edinburgh, 1859), pp. 173 ff.; Sir H. Ellis in *Archaeologia*, xxxiii, p. 354.

The hoop is much worn, so that the floral scrolls are partly effaced; traces of green enamel remain in one flower. In the design at the back of the bezel, white enamel is visible in the band enclosing the cipher, translucent red on upper stroke of the M, and white in the upper stroke of the Φ; the crown may have been enamelled in black. It has been conjectured that some legend may have been painted upon the white enamel of the band. If not a motto such as *Nemo me impune lacessit*, or *Optimam partem elegit*, this may have been the anagram, *Sa vertu m'attire*, which is found round the same cipher engraved on Mary's silver hand-bell in the possession of the family of Bruce of Kennet (*Catalogue of Antiquities*, as above, pp. 169–73).

The employment of Greek letters in this cipher, and in a variant used by Mary in a letter to Elizabeth, June 15, 1565, is in accordance with precedent, Francis I having employed Φ, Louis XII and Louis XIII Λ (Menestrier, *Véritable Art du Blason*, p. 22, Paris, 1673, and W. S. Walford, *Archaeological Journal*, xv, p. 263).

Since after her marriage in 1558 Mary no longer bore the arms of Scotland alone, while after the death of Francis she would no longer have used the cipher with his name, it may be assumed that the ring was made, probably in France, at some time in the decade between 1548 and 1558. Its history is unknown during the period between Mary's death and the year 1792, when an impression is reproduced by Astle as 'from a seal of Mary Queen of Scots in the royal collection of the Queen's House'; it thus belonged at that time to Queen Charlotte. It subsequently passed into the possession of the Duke of York; on the sale of his plate and jewels at Christie's in March, 1827, it was purchased by Mr. Richard Greene, F.S.A., from whom it was acquired in 1856 by the British Museum.

Rings of this type, showing armorial bearings with their proper metals and tinctures beneath crystal, were evidently common in the second half of the sixteenth century; they may be seen, for example, in the portraits of Sir Nicholas Bacon and Cranmer in the National Portrait Gallery. Several are in the Waterton Collection in the Victoria and Albert Museum. Large seals were executed in the same style; the Franks Bequest contains that of Alexander Seton, first Earl of Dunfermline.

317. Gold; oval bezel set with a flat crystal engraved with a shaped shield of arms: a plant with three flowers. Background of foil with gilding, and the letters: V M N.

German, 16th century.

D. of hoop, ·76 in. L. of bezel, ·43 in. Weight, 40 grains.

Cf. no. 326. The same letters, with date 1572, occur on a similar ring in the Victoria and Albert Museum (no. 736–'71).

318. Gold; oval bezel set with a crystal engraved with a shield of arms: azure, a chevron between in chief two stars or, and in base a ram passant. The tinctures appear through the crystal.

Plate V. *French, 16th century.*

D. of hoop, 1·04 in. L. of bezel, ·6 in. Weight, 175 grains. (Spitzer Coll., no. 1935.)

319. Gold; oval bezel set with a crystal engraved with arms of Fleetwood: per pale nebulée azure and or six martlets counterchanged. The colours appear through the crystal as before; the ground is crimson. At the back of the bezel is engraved a grasshopper, once enamelled.

Plate V. *English, 16th century.*

D. of hoop, 1·07 in. L. of bezel, ·87 in. Weight, 256 grains.

320. Gold; the hoop and sides of the bezel ornamented with elaborate formal scrolls in blue and black enamel. Oval bezel set with a crystal engraved with the arms of Bentinck: a cross moline, with helmet, crest two arms each holding an ostrich feather, and mantling. The tinctures appear through the crystal on a crimson field.

Plate V. *Dutch, 16th century.*

D. of hoop, 1·18 in. L. of bezel, ·76 in. Weight, 514 grains.

321. Gold; oval bezel with pearled edge, set with a crystal on which is engraved a shaped shield: or, a sprig of forget-me-nots. In the field, the initials P. M. and date 1577, the tinctures appearing through the crystal; crimson field.

16th century.

D. of hoop, ·76 in. L. of bezel, ·41 in. Weight, 44 grains.

322. GOLD; the hoop and sides of the bezel chased with formal foliated designs. Oval bezel set with a crystal engraved with an angel between two stars, holding a shield on which is a panel of imbrications, with initials P B W. Through the crystal is seen a gold background. On the back of the bezel is an ornamental panel engraved with the initials P. B.

Plate V. *16th century.*

D. of hoop, 1·03 in. L. of bezel, ·74 in. Weight, 167 grains.

323. GOLD; the hoop chased on the shoulders with formal foliate design. Circular bezel with pearled band round the sides, set with a crystal engraved with a winged lion rampant, or, on a red background.

Plate V. *16th century.*

D. of hoop, ·96 in. D. of bezel, ·62 in. Weight, 155 grains.

324. GOLD; the hoop and sides of the bezel chased with scrolls. Oval bezel set with a crystal engraved with a shaped shield of arms: gules, six quatrefoils argent, three, two and one; the tinctures appearing through the crystal.

Plate V. *German, 16th century.*

D. of hoop, ·86 in. L. of bezel, ·55 in. Weight, 112 grains.

325. GOLD; the hoop engraved and once enamelled; octagonal bezel engraved at the back with scroll-work and flames; it is set with a crystal on which is engraved an oval shield of arms: per fess, or and sable, a stag rampant, counterchanged, debruised by a fess, with helmet and mantling.

Plate V. *German, late 16th century.*

D. of hoop, ·94 in. L. of bezel, ·6 in. Weight, 128 grains.

326. GOLD; shoulders engraved with scrolls and terminating in boldly modelled volules; circular bezel with reeded back, the whole enamelled in brilliant colours. It is set with a flat crystal engraved with a shield: a plant with three flowers; the tinctures showing through. Crimson field with the initials V M N and date 1562.

German, 16th century.

D. of hoop, ·83 in. D. of bezel, ·43 in. Weight, 75 grains.

Cf. no. 317.

327. GOLD; slender hoop, plain at the back but partly engraved with spiral scrolls enamelled black; the shoulders are chased as scrolls and enamelled in pale blue, translucent green, and red. The oval bezel is enamelled at the back with lines in pale blue radiating from a green centre, and has a pearled band round the sides. It is set with a crystal cut with a coat of arms coloured on the back: per fess a gryphon rampant, and in base three fleurs-de-lis; above, a helmet and crest a phoenix, the latter separating the letters H. E.

See figure. *German, 16th century.*

D. 1·06 in. Weight, 190 grains. Waddesdon Bequest, 1898.

C. H. Read, *The Waddesdon Bequest, Catalogue of the Works of Art*, &c., 1902, no. 198.

(*c*) *Engraved with arms and devices.*

328. GOLD; broad flat hoop engraved on the shoulders with sprigs; square bezel working on a pivot, engraved with bell and key, and the vernicle.

Plate VI. *English*, *15th century.*

D. of hoop, ·8 in. L. of bezel, ·4 in. Weight, 323 grains.

329. GOLD; broad hoop similar to the last with a tau engraved on each shoulder; rectangular bezel engraved with a house, and letter T; pearled border.

See figure. *English*, *16th century.*

D. of hoop, ·96 in. L. of bezel, ·52 in. Weight, 210 grains. (Braybrooke Coll.)

The device may be a rebus (R. Hutton?), *Arch. Journ.* xiii, p. 297. For the capital T (tau) as associated with St. Anthony *see* under no. 721. Cf. also nos. 528, 530, 532. For other rebuses cf. nos. 469, 526, 540, and *Proc. Soc. Antiquaries of London*, 2nd series, ii, p. 363; vi, p. 51.

330. BRONZE; rectangular bezel engraved with a standing figure of St. Laurence holding the gridiron. To left, the letter L.

See figure. *16th century.*

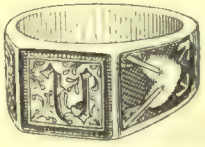
D. 1·08 in. 1753. (Sloane Coll. 88.)

331. SILVER; flat hoop; rectangular bezel engraved with the letter C.

German, *16th century.*

D. of hoop, 1·03 in. L. of bezel, ·52 in.

332. SILVER; broad flat hoop; on one shoulder a rose, on the other a heart transfixed with two arrows. Rectangular bezel engraved with initials I F between scrolls, all within a cable border.



See figure. *German*, *17th century.*

D. of hoop, 1·05 in. L. of bezel, ·6 in. (Soden Smith Coll.)
This ring might equally well be classed as a love-ring.

333. BRONZE; oval bezel engraved with the letters I B in monogram *16th century.*

D. 1·08 in. 1893. (Durden Coll.)

334. SILVER; plain flat hoop; octagonal bezel engraved with the letter A within a cable border.

16th century.

D. of hoop, ·99 in. L. of bezel, ·5 in.

Signets bearing a letter surmounted by a crown were in common use in the fifteenth, and in the first part of the sixteenth century. The great majority are of bronze and of small intrinsic value, and existing documents show that they were used by commoners (e. g. a crowned R is upon a seal affixed to a deed of A. D. 1431, representing Robert Byngham; *see Arch. Journ.* iv, p. 360). Examples of these rings are in the Victoria and Albert Museum, the Norwich Castle Museum, &c.

The great variety of letters so crowned shows that no religious significance attaches to these devices, and that crowned I does not signify Jesus, or the crowned M Mary. Cf. nos. 335–7, 357 ff., and *Proc. Soc. Antiquaries of London*, 2nd series, iii, p. 259; vi, p. 384; x, p. 296; xx, p. 289.

335. SILVER; once gilt; flat hoop engraved on the shoulders with the letters A and G; oblong bezel engraved with the letter P crowned; pearled border.

English, late 15th century.

D. of hoop, 1 in. L. of bezel, ·68 in. (Soden Smith Coll.)

336. BRONZE; slender hoop; oval bezel engraved with a crowned letter A.

15th–16th century.

D. 1 in.

337. SILVER; octagonal bezel engraved with P surmounted by a crown.

See figure. *16th century.*

D. ·94 in. L. of bezel, ·64 in. 1872. (Castellani Coll.)

338. BRONZE; octagonal bezel engraved with a merchant's mark and the letters I F O; above is a larger letter G.

See figure. *16th century.*

D. ·1 in. L. of bezel, ·56 in. Given by H. J. Ellis, Esq., 1904.

For merchants' marks used by mediaeval traders see *Guide to the Mediaeval Room*, 1907, p. 199; *Arch. Journal*, v, p. 5; xv, p. 289; *Proc. Soc. Antiquaries of London*, xii, pp. 7–10; *Journ. Brit. Arch. Association*, xlix, p. 45. Cf. nos. 341 2, 355–6, 403, 518, 559, 631 ff. Further examples of rings with these marks are in the Victoria and Albert Museum, in the Norwich Castle Museum, and in the collection of Sir Arthur Evans.

339. BRONZE; octagonal bezel engraved in intaglio with a shield of arms: an estoile, crest a demi-lion rampant.

See figure. *16th century.*

D. 1·06 in. L. of bezel, ·6 in. 1836.

340. BRONZE; octagonal bezel engraved with a merchant's mark.

See figure. *16th century.*

D. 1·04 in. L. of bezel, ·6 in. 1836.

341. BRONZE; slender hoop; octagonal bezel engraved with a merchant's mark; beneath, the letters ·I S·

See figure. *16th century.*

D. ·54 in. Given by the Trustees of the Christy Collection, 1865.

342. BRONZE; octagonal bezel engraved with a merchant's mark.

See figure. *16th century.*

D. 1·08 in. 1893. (Durden Coll.) Found near Blandford, Dorset.

343. BRONZE; octagonal bezel engraved in intaglio with a monogram; legend: RASMVS HANSEN (?).

See figure. *Dutch, 16th century.*

D. 1·06 in.

The first name stands for Erasmus.

344. BRONZE; octagonal bezel engraved with a shield of arms: four cinquefoils, crest a snake's head, and mantling. Above, a legend: ORA (?) ✠ ✠ LRI.

See figure. *Italian, 15th century.*

D. 1 in.

345. SILVER; the shoulders and sides of the bezel chased; octagonal bezel engraved with a shield of arms: a bird, in the sinister chief a crescent; above, the initials ℜ S.

See figure. *Italian, 16th century.*

D. ·96 in. L. of bezel, ·66 in. Given by the Trustees of the Christy Collection, 1865.

346. BRONZE; octagonal bezel rudely engraved in intaglio with a stag lodged.

English, 16th century.

D. ·9 in. 1856. (Roach Smith Coll.)

347. BRONZE; oval bezel engraved with a lion rampant.

16th century.

D. ·85 in. Castellani Coll. 1872.

348. GOLD; octagonal bezel containing an oriental garnet engraved with a shield of arms: a boar's head, in chief two crescents, and name GEORG TENNENT.

Plate VI. *German, early 17th century.*

D. of hoop, ·91 in. L. of bezel, ·57 in.

349. GOLD; hoop of quadrangular section; octagonal bezel set with a sard engraved with a merchant's mark, below which is a lion passant, all within an oval shield.

Plate VI. *German, late 16th century.*

D. of hoop, ·86 in. L. of bezel, ·52 in.

350. GOLD; similar hoop; octagonal bezel set with an almandine garnet engraved with a shield of arms: (1) per pale a seated figure holding sceptre; (2) per fess (*a*) a stork, (*b*) a wing, with crest a pair of wings; mantling, and initials S. P. V. R.

German, late 16th century.

D. of hoop, ·9 in. L. of bezel, ·43 in. (Soden Smith Coll.)

351. GOLD; the hoop channelled at the shoulders, where it is engraved with two letters (I and L ?), one still filled with niello. Octagonal bezel engraved with a shield of arms: bendy, a chief; sprigs in the field; pearled border.

Plate X. *Italian, 15th century.*

D. ·96 in. L. of bezel, ·5 in. Weight, 186 grains. Castellani Coll. 1872.

352. GOLD; plain hoop with faceted shoulders; octagonal bezel engraved with a shield of arms: per pale, barry of six, a lion rampant. On either side of the shield, the letters I A.

Plate X. *Italian, 15th century.*

D. ·88 in. D. of bezel, ·48 in. Weight, 165 grains. Castellani Coll. 1872.

353. GOLD: flat hoop inscribed SPERO IN DEO; on the shoulders are engraved St. George and St. Barbara (?); octagonal bezel, engraved with a shield: a left arm holding a sprig; above, the initial W; all enclosed in a pearled border.

Plate VI. *German, early 16th century.*

D. of hoop, ·91 in. L. of bezel, ·6 in. Weight, 200 grains.

354. SILVER; shoulders engraved with scrolls and zigzag border: octagonal bezel set with a carnelian engraved with a shield bearing a tree; mantling, and crest three knobbed spikes, radiating, with the letters $\begin{matrix}\Pi & \text{I} \\ \text{H} & \Delta\end{matrix}$.

Late 16th century.

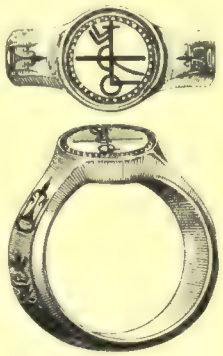
D. 1·04 in.

355. GOLD; wreathed hoop with alternating plain and beaded bands; the shoulders are scrolled at the sides, and engraved with the legend: iohans fresci; the bezel is engraved with a merchant's mark.

Plate VI. *English, early 16th century.*

D. of hoop, 1·1 in. L of bezel, ·52 in. Found in the Thames at Southwark Bridge.

For merchants' marks *see* under no. 338.



356. GOLD; the hoop engraved with legend: henry fmale, and an open crown on each shoulder, all once enamelled; circular bezel engraved with a merchant's mark; toothed border.

Plate VI, and *see* figure. *English, 15th century.*

D. of hoop, 1·08 in. D. of bezel, ·56 in. (Octavius Morgan Coll.)

357. BRONZE; channelled shoulders; octagonal bezel engraved with Ā surmounted by a crown.
See figure. *15th–16th century.*
D. ·94 in. Castellani Coll. 1872.
See under no. 334.

358. BRONZE; oval bezel engraved with Ā surmounted by a crown.
English, *15th–16th century.*
D. 1 in.

359. BRONZE GILT; slender hoop with facetted shoulders: octagonal bezel engraved with the letter G crowned. Legend: GIRARD.
French, *15th–16th century.*
D. of hoop, ·95 in. L. of bezel, ·52 in.

360. BRONZE; oblong bezel engraved with a letter I crowned.
English, *15th–16th century.*
D. 1·03 in.

361. SILVER; once gilt; wreathed hoop; octagonal bezel on which is engraved the letter I crowned; pearled border. A star upon one shoulder to mark the top of the seal.
See figure. *English*, *15th–16th century.*
D. of hoop, 1·03 in. L. of bezel, ·52 in.

362. BRASS; oval bezel engraved with an I crowned.
English, *15th–16th century.*
D. of hoop, 1·02 in. L. of bezel, ·56 in.

363. BRONZE; faceted hoop and octagonal bezel, engraved in intaglio with an I crowned.
English, *15th–16th century.*
D. 1 in.
A fragment is broken out of the hoop at one side.

364. BRONZE; oval bezel engraved with an I crowned.
English, *15th 16th century.*
D. of hoop, 1·04 in.

365. ANOTHER; the same letter.
D. 1·1 in. 1865.

366. ANOTHER.
D. ·94 in. 1872.

367. ANOTHER; crowned M.
D. 1 in. 1836.

368. ANOTHER; the same letter.
D. 1·1 in. 1865.

369. ANOTHER.
D. 1·04 in. 1836.

370. BRONZE; letter R crowned.
D. ·98 in.

371. BRONZE; letter R crowned.
D. 1·1 in.

372. ANOTHER; the same letter.
D. 1·08 in. 1893. (Durden Coll.) Found at Woodyates, 1854.

373. ANOTHER; the same.
D. ·94 in. Given by the Trustees of the Christy Collection, 1865.

374. ANOTHER; the same.
D. 1·1 in. 1856. (Roach Smith Coll.)

375. BRONZE; octagonal bezel engraved with the letter R, and cross
English, 15th 16th century.
D. of hoop, 1·04 in. L. of bezel, ·62 in.

376. BRONZE; plain hoop; octagonal bezel engraved with R crowned between two sprays.
15th–16th century.
D. of hoop, 1·03 in.

377. BRONZE; oblong bezel engraved with R crowned.
English, 15th–16th century.
D. of hoop, ·99 in.

378. SILVER; the shoulders engraved with floral ornament; octagonal bezel engraved with S.
English, 15th–16th century.
D. of hoop, 1·12 in. (Octavius Morgan Coll.)

379. BRONZE; octagonal bezel engraved with a T crowned.
English, 15th–16th century.
D. of hoop, ·98 in. Found in Nelson Street, Bristol, in making the deep sewerage, 1862.

380. BRONZE; once gilt; oblong bezel engraved with a T crowned.
English, 15th–16th century.
D. of hoop, ·99 in.

381. BRONZE; bezel engraved with the letters RM crowned.
D. 1·06 in. 1865.

382. BRONZE; oval bezel rudely engraved with a V crowned.
D. 1·06 in. 1836.

383. BRONZE; rectangular bezel engraved with a W crowned.
English, 15th–16th century.
D. 1 in.

384. BRONZE; W crowned.
See figure.
D. 1·1 in. 1853.

385. ANOTHER; the same letter.
D. 1·1 in. 1836.

386–9. FOUR OTHERS; the same.
D. 1 in. 1836.
One hoop broken at the back.

390. ANOTHER; similar.
D. 1·04 in. 1865.

391. BRONZE; narrow oval bezel engraved with a letter f, without crown.
D. 1 in.

392. BRONZE; oval bezel engraved with an I entwined in loops.
D. 1 in.

393. SILVER; faceted hoop engraved on shoulders; octagonal bezel engraved with an eagle on a triple mount. Cable border.
See figure. *French, 16th century.*
D. of hoop, 1·04 in. L. of bezel, ·51 in.

394. GOLD; wreathed hoop, the shoulders channelled and engraved with the legend: **o mater dei memento mei hansuā | parghē.** Octagonal bezel engraved with a merchant's mark; cable border.
German, 15th century.
D. of hoop, ·92 in. Weight, 220 grains. (Fritz Hahn Coll.)
The name is Hans van Parghem. For the inscription cf. nos. 696–9.

395. IRON GILT; faceted hoop; octagonal bezel engraved with a shield of arms: three fishes, crest a mermaid with two tails, and mantling. Initials C F R.
South German, 16th century.
D. 1·1 in. L. of bezel, ·67 in. (Zschille Collection, no. 81.)

396. BRONZE; faceted hoop; octagonal bezel engraved with figures of St. Catharine and another female saint.

English, 15th century.

D. of hoop, ·84 in.

397. SILVER; faceted hoop; octagonal bezel with pearled edge, engraved with a shield: a sprig of wild rose. Above, half-obliterated initials.

16th century.

D. of hoop, 1·1 in. L. of bezel, ·66 in.

398. SILVER; octagonal bezel engraved with a shield of arms: a mailed arm with sabre; above, K B (?); cable border.

See figure. *French, early 16th century.*

D. of hoop, 1·1 in. Found at Calais.

399. BRONZE GILT; plain hoop; octagonal bezel engraved with a balance; Hebrew legend much worn.

German, 17th century.

D. of hoop, ·94 in. L. of bezel, ·54 in.

400. BRONZE; faceted hoop; octagonal bezel engraved with a merchant's mark. Legend within a cable border: * REINHOLT POPPE.

See figure. *German, early 17th century.*

D. ·94 in.

401. GOLD; on the back of the hoop the legend: HARRIT, almost obliterated; shoulders engraved with floral scrolls, enamelled. Octagonal bezel with pearled band round the sides engraved with shield of arms: a hare salient transfixed with an arrow; above, a black-letter f, and a couchant animal; cable border.

Plate VI. *German, 16th century.*

D. of hoop, ·94 in. L. of bezel, ·56 in. Weight, 332 grains. (Braybrooke Coll.)

402. SILVER; faceted hoop; octagonal bezel engraved in intaglio with a shield: an ox's head; pearled border.

French, early 16th century.

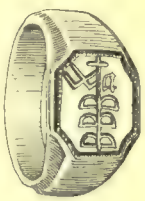
D. 1 in.

403. SILVER; the hoop diagonally wreathed at the back; octagonal bezel engraved with a merchant's mark; cable border.

See figure. *English, early 16th century.*

D. of hoop, ·99 in. L. of bezel, ·63 in. (Octavius Morgan Coll.)

The design of the merchant's mark may possibly be a rebus on the name Bowes. For such marks *see* under no. 338.



404. GOLD; ornamented with engraved scroll-work with remains of enamel; octagonal bezel inlaid with silver in which is engraved a shaped shield of arms: dexter arm holding a mace; above, the initials **S. G.**

German, 16th century.

D. of hoop, 1·05 in. L. of bezel, ·73 in. Weight, 274 grains. (Braybrooke Coll.)

405. BRONZE; plain hoop of triangular section; octagonal bezel deeply engraved with the vernicle.

English. 15th century.

D. of hoop, ·88 in. L. of bezel, ·51 in.

406. SILVER; once gilt; octagonal bezel engraved with a horse, on which is the letter C, with branches in the field; cable border.

English, early 16th century.

D. of hoop, 1·06 in. Found at Windsor, 1855.

For a non-heraldic device of this kind, with a bird and initial among sprigs, cf. signet of Sir Rice ap Thomas, a partisan of Henry VII (*Archaeologia*, xxxi, p. 474).

407. SILVER; octagonal bezel engraved with shield on which is a device of a nail and pair of pincers, with a stud between (emblems of the Passion). Border of crosses.

See figure. *French, 16th century.*

D. of hoop, ·98 in. L. of bezel, ·58 in.

408. BRONZE; plain hoop; octagonal bezel engraved with a façade with two towers; pearled border.

16th century.

D. of hoop, 1·12 in. Found in Norfolk.

409. SILVER; faceted hoop; octagonal bezel engraved with the letter I within a horseshoe, above which is a cross, all within cable border. A cross on one shoulder to indicate the top of the seal.

German, late 16th century.

D. of hoop, 1·1 in. L. of bezel, ·63 in. (Soden Smith Coll.)

410. SILVER; plain hoop; shoulders engraved; octagonal bezel engraved with a shield of arms: three cinquefoils, and in base a gauntlet; above, a crescent moon and a star.

German, 16th century.

D. of hoop, 1·06 in. L. of bezel, ·79 in. (Soden Smith Coll.)

411. SILVER; octagonal bezel engraved with arms: a kettle surmounted by a star; crest a pair of wings with a star between. Initials: **B K.**

See figure. *German, late 16th century.*

D. of hoop, ·88 in. L. of bezel, ·52 in.

412. IRON GILT; plain flat hoop; octagonal bezel engraved with a stag's head cabossed; below, a legend.

English, 16th century.

D. of hoop, 1·08 in.

413. BRONZE; octagonal bezel engraved with a standing figure of Virgin and Child.

French, 15th century.

D. of hoop, ·91 in. L. of bezel, ·62 in.

414. GOLD; circular bezel engraved with a lion's head erased, surrounded by an indeterminate legend, all within a Catharine wheel.

English, 16th century.

D. of hoop, ·96 in. L. of bezel, ·5 in. Weight, 187 grains.

415. BRONZE; the hoop rudely engraved on the shoulders; flat octagonal bezel engraved with St. George and the Dragon, with initials: G R, all within a pearled border.

German, early 17th century.

D. of hoop, 1·06 in. L. of bezel, ·71 in.

416. SILVER GILT; plain hoop; octagonal bezel engraved with a female bust and the legend: aden gautier. On one shoulder a star to mark the top of the seal.

French, 16th century.

D. of hoop, ·98 in. L. of bezel, ·56 in. (Charvet Collection; Sale Catalogue, 1883, no. 1277.)

417. SILVER; plain hoop; octagonal bezel engraved with a shield of arms: a mailed arm holding a sabre; above, a crescent and a star; cable border.

German, 16th century.

D. of hoop, 1·14 in. L. of bezel, ·85 in. (Octavius Morgan Coll.)

418. SILVER; the hoop wreathed, with channelled shoulders; octagonal bezel engraved with a stag. Legend: Henricus Souch; cable border.

Plate VI. *English, 15th century.*

D. of hoop, 1·12 in. L. of bezel, ·57 in. Found in the Thames.

419. BRONZE; plain hoop with fluted shoulders; octagonal bezel engraved with device of a hammer between two stars, surmounted by a branch of palm. Legend: Guille macon.

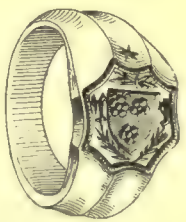
French, 15th century.

D. of hoop, ·98 in. L. of bezel, ·54 in.

420. SILVER GILT; fluted at the shoulders; octagonal bezel engraved with a shield of arms: three cinquefoils wreathed.

See figure. *French, early 16th century.*

D. of hoop, 1·14 in. L. of bezel, ·63 in. Given to Sir A. W. Franks by Mr. Edmund Waterton.



421. BRONZE; the shoulders channelled; octagonal bezel engraved with a shield: a greyhound's head couped and collared; below, the legend: Guitte (?) de bery. A star on one shoulder to indicate the top of the shield.

See figure. *French, 15th century.*

D. 1·16 in. L. of bezel, ·65 in. 1847.

422. BRONZE; the hoop, formerly wreathed at the back, forms an angle at the shoulders, which are fluted; circular bezel engraved with a dog (?) with collar and chain running to *r*.

English, 15th century.

D. 1·1 in. 1836.

423. SILVER; the hoop diagonally ribbed at the back; angular shoulders channelled; octagonal bezel engraved with a merchant's mark within a pearled border. On one shoulder a cross to mark the top of the seal.

See figure. *English, 15th century.*

D. ·96 in. L. of bezel, ·5 in.

424. BRONZE; channelled shoulders; octagonal bezel engraved with a shield: a lion rampant, with helmet surmounted by two horns.

15th century.

D. ·98 in. Roach Smith Coll. 1856.

425. BRONZE; the hoop represents a twist; the oblong bezel is engraved with a letter R.

15th century.

D. 1·26 in. 1836.
The hoop is bent out of its proper shape.

426. ANOTHER; similar; the bezel is engraved with a letter R surmounted by ihc, the whole within a pearled border.

15th century.

D. 1·3 in. 1836.
The hoop is bent out of shape.

427. SILVER; the hoop represents a twist; oval bezel engraved with a letter C crowned.

See figure. *15th century.*

D. 1·2 in. Sloane Coll. 1753.
The hoop is broken at the back.

428. BRONZE; the hoop represents a twist of two thin branches; oval bezel engraved with a minuscule letter m (?).

English, 15*th century*.

D. 1·1 in. 1836.

429. SILVER; octagonal bezel engraved with the letters ion crowned. The hoop is diagonally channelled, and engraved on one shoulder: rrd with a leaf, on the other: bcd.

English, 15*th century*.

D. 1·08 in. Sloane Coll. 1753.

430. LEAD; the hoop wreathed; circular bezel engraved with the letter R.

English, 15*th century*.

D. 1·12 in. Given by Sir A. W. Franks, K.C.B., 1896.
The ring is distorted.

431. BRONZE; the hoop wreathed and channelled on the shoulders; octagonal bezel engraved with a merchant's mark within a pearled border.

See figure. *English*, 15*th century*.

D. 1·3 in. 1836.
The ring is distorted.

432. BRONZE; the hoop diagonally channelled at the back; octagonal bezel engraved with a shield bearing a merchant's mark between the letters r and n; cable border.

See figure. *English*, 15*th century*.

D. 1·16 in. 1893. (Durden Coll.)

433. SILVER; the hoop wreathed at the back, with deep channels on the shoulders; octagonal bezel engraved with a tree or large plant between smaller flowers.

English, 15*th century*.

D. 1·04 in. Roach Smith Coll. 1856.

434. BRONZE; the hoop representing a twist; octagonal bezel engraved with a tree between the letters h ℳ, within a cable border.

See figure.

D. 1·06 in. 1865.

435. BRONZE; the hoop diagonally channelled; octagonal bezel unengraved. 15*th century*.

D. 1·16 in. 1836.
Made for a signet, but never completed.

436. SILVER; the hoop engraved on the shoulders with floral designs; octagonal bezel engraved with a shield with a fleur-de-lis. Legend: ꝺíe|í.

See figure. *French, early 16th century.*

D. of hoop, ·94 in. L. of bezel, ·48 in.

437. SILVER GILT; channelled hoop; hexagonal bezel, engraved with a shield of arms: a saltire between four bezants. Legend: AVE MARIA.

French, early 16th century.

D. of hoop, ·86 in. L. of bezel, ·46 in. (Soden Smith Coll.)

438. BRONZE; wreathed hoop; octagonal bezel engraved with a legend: Jerguno (?).

German, 16th century.

D. ·94 in.

439. BRASS; hoop with channelled shoulders; octagonal bezel engraved with a trefoil, on the petals of which is engraved the legend: ceſt mon ure (*It is my destiny*). Cable border.

See figure. *French, early 16th century.*

D. of hoop, ·88 in. L. of bezel, ·5 in. Found in pulling down old London Bridge.

Arch. Journ. ix, p. 109.

440. BRONZE; plain hoop; oval bezel engraved with the initials C P crowned.

English, early 16th century.

D. of hoop, 1 in.

See under no. 334.

441. SILVER; the hoop wreathed; octagonal bezel engraved with a monogram between two branches; cable border. A star is engraved on one shoulder to indicate the top of the seal.

French, early 16th century.

D. ·92 in. L. of bezel, ·5 in.

442. SILVER; wreathed hoop; octagonal bezel engraved with the letter R crowned. Legend: ꝺeꝺal. A star is engraved on one shoulder to mark the top of the seal.

See figure. *French, early 16th century.*

D. of hoop, 1·02 in. L. of bezel, ·53 in.

See under no. 334.

443. SILVER; plain hoop with engraved shoulders; octagonal bezel engraved with a letter A, in a pearled border.

French, about 1500.

D. of hoop, 1·02 in. L. of bezel, ·56 in. Found at Calais.

444. SILVER; hoop diagonally wreathed; octagonal bezel engraved with a saltire, and initials: **m d**.

French, early 15th century.

D. of hoop, 1·02 in. L. of bezel, ·55 in.

445. SILVER; octagonal bezel with letters **m d** crowned between three branches; cable border. On one shoulder is engraved a star to mark the top of the impression. Inside the hoop a magical (?) inscription: + **Dgum + ohora + oga**.

See figure. *German, 16th century.*

D. of hoop, 1·12. L. of bezel, ·7 in.

The legend is magical, and similar in character to those of nos. 863 ff.

446. SILVER; flat hoop engraved with the legend: FRHIDHRI; circular bezel engraved with a fleur-de-lis; cable border.

German, 16th century.

D. of hoop, ·92 in. D. of bezel, ·62 in.

447. SILVER; once gilt; plain hoop; circular bezel engraved with the letter W crowned.

English, 15th–16th century.

D. of hoop, ·97 in. L. of bezel, ·49 in. (Soden Smith Coll.)

448. BRONZE; once gilt; circular bezel engraved with letter T between two branches.

See figure. *English, 15th–16th century.*

D. of hoop, ·96 in. L. of bezel, ·6 in. (Braybrooke Coll.) Found at Merton, Surrey.

449. BRONZE; circular bezel engraved with the letter A.

English, 15th–16th century.

D. of hoop, 1·02 in.

450. BRONZE; narrow hoop; large circular bezel engraved with the letter h between a dagger and a palm-branch.

English, 15th–16th century.

D. ·86 in. D. of bezel, ·54 in. 1836.

451. BRONZE; of similar form; bezel rudely engraved with the letter T crowned.

English, 15th–16th century.

D. ·92. D. of bezel, ·5 in. 1865.

452. BRONZE; similar form; letter W between two branches and surmounted by a trefoil.

English, 15th–16th century.

D. 1·06 in. D. of bezel, ·6 in. Durden Coll. 1893. From Tarrant Gunville, Dorset.

453. BRONZE; slender hoop and circular bezel rudely engraved in intaglio with a lion rampant.

15th century.

D. ·86 in. 1865.

A fragment broken from the bezel.

454. ANOTHER; of similar form, but stouter; a scorpion.

15th century.

D. ·96 in. 1865.

455. BRONZE; of similar form; engraved in intaglio with a male bust to *r.*

English, 16th century.

D. 1 in. Sloane Coll. 121, 1753.

456. ANOTHER; similar form; bust of an ecclesiastic (?) to *r.*, wearing a small cap.

17th century.

D. 1·16 in. D. of bezel, ·5 in.

457. BRONZE; the hoop engraved; circular bezel engraved with a horned quadruped, with a serpent (?) issuing from its mouth.

15th century.

D. 1 in. D. of bezel, ·6 in. Castellani Coll. 1872.

458. BRONZE; circular bezel engraved in intaglio with a lion passant; above, an eight-pointed star.

15th century.

D. ·9 in. D. of bezel, ·42 in. Castellani Coll. 1872.

459. BRONZE; oval bezel engraved with a large horseshoe and nail (?), by the side of which stands a rudely cut figure holding a staff.

English, 15th century.

D. ·98 in.

460. GOLD; once enamelled; massive hoop, the surface divided into seven panels—four with imbrications, two with the letter I on a dotted ground, and one with a rose. In the interior is engraved a heart in a circular panel. Shield-shaped bezel, engraved with arms: a unicorn's head erased, ducally gorged, with initials R Ω, all in a pearled border.

Plate VII. *English, 16th century.*

D. of hoop, 1·22 in. L. of bezel, ·62 in. Weight, 664 grains. (Rohde Hawkins Coll.)

461. SILVER; wreathed hoop with granular bands having channels between; transverse shield-shaped bezel engraved with initials H A; cable border.

Plate VII. *English, 16th century.*

D. of hoop, 1·06 in. L. of bezel, ·63 in. (Hailstone Coll.)

462. GOLD; wreathed hoop with cabled bands; the bezel a shaped shield engraved with a swan, and the initials: W. B., all within a pearled border.

Plate VII. *English, 16th century.*

D. 1·12 in. Weight, 473 grains.

463. GOLD; the hoop chased with scrolls once enamelled; shield-shaped bezel engraved with the eagle of St. John, with initials I W. Cable border.

Plate VII. *English, 16th century.*

D. of hoop, 1·05 in. L. of bezel, ·81 in. Weight, 370 grains.

464. GOLD; the hoop engraved on the shoulders with masks and scrolls; lozenge-shaped bezel engraved with an ostrich seated on a ducal coronet, and holding a horseshoe. Beneath, H C in monogram.

Plate VII. *English, 16th century.*

D. of hoop, 1·1 in. L. of bezel, ·87 in. Weight, 436 grains. From the waterworks, Tiverton, Devon.

465. SILVER; the hoop shaped on the outer side as a series of oval bosses; lozenge-shaped bezel engraved with the letter I and scrolls.

See figure. *German, 16th century.*

D. of hoop, 1·09 in. L. of bezel, ·93 in.

466. SILVER; the hoop of triangular section, slender at the back and expanding to a massive lozenge-shaped bezel engraved with the initials E. B. joined by a knot, and having round it a pearled band.

See figure. *16th century.*

D. 1·14 in. Castellani Coll. 1872.

467. SILVER; cable hoop with plain shoulders; octagonal bezel engraved with the initials I W, in shields.

English, 16th century.

D. 1·08 in.

468. GOLD; wreathed hoop; each shoulder chased with a crown; octagonal bezel engraved with ꝑ m in monogram; cable border.

Plate VI. *English, early 16th century.*

D. of hoop, 1 in. L. of bezel, ·55 in. (Soden Smith Coll.) Found in England.

Cf. no. 548 and a ring in the Victoria and Albert Museum (no. 778–'71).

469. GOLD; wreathed hoop; octagonal bezel engraved with two eagles confronted pecking at a trefoil; legend: pekham. Cable border.

Plate VI. *English, early 16th century.*

D. of hoop, ·99 in. L. of bezel, ·6 in. (Soden Smith Coll.)

Archaeological Journal, xxxiii. 194. The device forms a rebus. Cf. nos. 329, 526, 540.

470. SILVER; the hoop wreathed diagonally at back; engraved shoulders. Octagonal bezel engraved with the letters a t crowned. Cable border.

English, early 16th century.

D. of hoop, 1·15 in. L. of bezel, ·56 in. (Octavius Morgan Coll.)

471. WHITE METAL; the hoop ornamented with wreathed ribs and pearling. Circular bezel engraved with the letter I between two quatrefoils.

Early 16th century.

D. of hoop, ·93 in. D. of bezel, ·58 in. (Braybrooke Coll.) Found in pulling down old London Bridge.

Broken at the back.

472. BRONZE GILT; cable hoop; octagonal bezel engraved with a shield, bearing the letter h between three mullets; the shank of the letter is prolonged into a cross above the shield. Cable border.

English, 15th century.

D. of hoop, 1·04 in. L. of bezel, ·59 in. (Braybrooke Coll.) Found in the Thames.

473. BRONZE GILT; the hoop diagonally wreathed, with inscription: en bone an repeated. Octagonal bezel engraved with the figure of St. Thomas à Becket, with letters t w. Cable border.

English, 15th century.

D. of hoop, 1·15 in. L. of bezel, ·79 in. (Soden Smith Coll.)

For the legend, which may indicate a New Year's gift, cf. nos. 527, 940, 941, and *Gentleman's Magazine*, lxvi, p. 457.

474. SILVER; wreathed hoop; octagonal bezel engraved with a device composed of two f's crossing each other within a cable border.

See figure. *16th century.*

D. 1·16 in. L. of bezel, ·54 in. (Braybrooke Coll.)

475. BRONZE GILT; the hoop has on the outer side an inscription on a nielloed ground; edges cross-hatched. Octagonal bezel engraved with a shield of arms: on a bend between two birds, three cinquefoils; legend: **iacco beru.** At each end of the bezel is engraved a half-sun.

French, 16th century.

D. 1 in. L. of bezel, ·56 in.

476. BRONZE GILT; the shoulders engraved with floral designs; octagonal bezel engraved with a shield of arms: three chevrons, in chief two annulets. Legend: **charles le ///// urhut** (?).

See figure. *French, 16th century.*

D. of hoop, 1 in. L. of bezel, ·65 in.

477. BRONZE; once gilt; cable hoop; oval bezel engraved with the letter S over a small **t**; cable border.

German, 15th century.

D. of hoop, 1·12 in. L. of bezel, ·66 in. (Braybrooke Coll.) From the Thames.

478. GOLD; oval bezel engraved with a shield of arms: a lion rampant between three stars, over all a fess.

Plate X. *Italian, 16th century.*

D. ·96 in. L. of bezel, ·5 in. Weight, 160 grains. Castellani Coll. 1872.

479. GOLD; the hoop, richly engraved with two bands of cinquefoils interrupted at the back by a trefoil with a pearled border, set with a crystal of ruby. The bezel is engraved with a shield of arms: quarterly, 1 and 4 a lion rampant, 2 and 3 potent counter potent. Over the shield is a flower; cable border.

See figure. *French, 15th century.*

D. ·9 in. L. of bezel, ·4 in. Weight, 122 grains. Castellani Coll. 1865.

480. GOLD; the hoop engraved with a running scroll and narrow border; oval bezel engraved with a lion rampant, and two stars.

Plate VI. *Italian, 15th century.*

D. of hoop, ·94 in. L. of bezel, ·62 in. Weight, 264 grains.

481. GOLD; oval bezel engraved with a shield: a cross potent within a square, and in base three mounts. In the field the initials: I + T.

Plate VI. *German, 16th century.*

D. of hoop, 1·05 in. L. of bezel, ·8 in. Weight, 308 grains.

482. GOLD; circular bezel engraved with the Pelham buckle. Cable border.

Plate VI. *English, 16th century.*

D. of hoop, ·92 in. D. of bezel, ·42 in. Weight, 249 grains.

483. GOLD; circular bezel engraved with the letter I crowned; legend: aylemer. Cable border.

Plate VI. *English, early 16th century.*

D. of hoop, ·95 in. D. of bezel, ·54 in. Weight, 230 grains.

484. GOLD; oval bezel engraved with initials ꝺ ꝺ, with a knot; cable border.

Plate X. *English, early 16th century.*

D. of hoop, ·81 in. L. of bezel, ·46 in. Weight, 87 grains.

485. GOLD; wreathed hoop; circular bezel engraved with a couchant lion; above, the word abe. Cable border.

English, 16th century.

D. ·8 in. Weight, 83 grains. (Braybrooke Coll.)

486. GOLD; engraved on each shoulder with a band of floral design, with sunk panels once enamelled. Circular bezel engraved in intaglio with a leopard's head with protruding tongue, on which is engraved the letter t; pearled border.

Plate VI. *English, early 16th century.*

D. ·9 in. Weight, 185 grains.

487. GOLD; plain hoop; engraved shoulders; oval bezel engraved with a shield: a cross flory with crest and ornament.

French, early 17th century.

D. of hoop, ·73 in. L. of bezel, ·49 in. Weight, 62 grains.

488. BRONZE; once gilt; plain hoop; oval bezel engraved with figure of a monk with a nimbus, holding a crosier and a book or scroll; half-effaced legend: SBII. S. C. MONIASS (?).

Italian, 17th century.

D. of hoop, ·97 in. L. of bezel, ·74 in. Found in Rome.

489. IRON; once gilt; oval bezel set with a gold plate engraved with a shield of arms: a bend, on a chief an estoile, helmet and mantling.

French, early 17th century.

D. of hoop, ·94 in. L. of bezel, ·69 in.

490. SILVER GILT; plain hoop; oval bezel engraved with a shield of arms: a lion rampant, with a mullet under the forepaws, within a double tressure flory counterflory. Above the shield, two arrows between three spear-heads. Cable border.

Scottish, early 17th century.

D. of hoop, ·85 in. L. of bezel, ·72 in.

491. BRONZE; once gilt; oval bezel engraved with ſ ħ c with three gouttes. Cable border. In the interior is engraved: in deo ſalu(s).
See figure. *English, 16th century.*

D. of hoop, 1·14 in. L. of bezel, ·68 in. (Braybrooke Coll.) Found in repairing Weston Church, Suffolk.

For other signets with I H S cf. *Proc. Soc. Antiquaries of London*, 2nd series, i, p. 110, v, p. 455.

492. BRONZE; oval bezel engraved with a four-leaved flower. Cable border.
See figure. *English, 16th century.*

D. of hoop, 1·07 in. L. of bezel, ·54 in. (Braybrooke Coll.) Dug up at Rickling Green, Essex.

493. IRON GILT; oval bezel engraved with a shield of arms: quarterly, a branch of pear (?) in each quarter.
French, 17th century.

D. of hoop, ·9 in. L. of bezel, ·54 in.

494. SILVER GILT; hoop with engraved legend: be goddis f////e foot. Circular bezel engraved with a bear and ragged staff; legend: loplement une. Cable border.
English, early 16th century.

D. of hoop, 1·12 in. D. of bezel, ·5 in.

495. SILVER; projecting circular bezel engraved with I M in monogram.
French, 15th century.

D. of hoop, ·9 in. L. of bezel, ·4 in.

496. BRONZE; oval bezel engraved with a Titan with a branch; pearled border.
French, 16th century.

D. 1·03 in.

497. SILVER; oval bezel engraved with the letter S between two stars; pearled border.

French, 16th century.

D. of hoop, ·98 in. L. of bezel, ·5 in.

498. SILVER; oval bezel engraved with a shield of arms: a fish per fess between six mullets.

French, 17th century.

D. of hoop, ·88 in. L. of bezel, ·58 in. (Soden Smith Coll.)

499. BRONZE; on each shoulder is engraved a flower (?); oval bezel engraved with a half-figure of the Virgin with the Child; cable border.

German, 17th century.

D. of hoop, ·96 in. L. of bezel, ·59 in.

500. SILVER; oval bezel engraved with the letter I between two sprays; cable border.

English, early 16th century.

D. of hoop, 1·14 in. L. of bezel, ·56 in. (Braybrooke Coll.) Found at Gloucester.

501. BRONZE; oval bezel rudely engraved with a fleur-de-lis; border of dots.

15th century.

D. 1 in.

502. SILVER GILT; oval bezel engraved with shield of arms: a fess between three wheels. Pearled border.

German, 16th century.

D. of hoop, 1·03 in. L. of bezel, ·59 in. (Soden Smith Coll.)

503. BRONZE; oval bezel rudely engraved with a crown above an indeterminate letter (?).

English, 16th century.

D. ·96 in. (Braybrooke Coll.)

504. GOLD; hoop wreathed and engraved with sprays, much worn. Oval bezel engraved with a shield: per fess, in chief a chevron enclosing a wreath (?), in base a cross.

Plate VII, and *see* figure. *English, 16th century.*

D. of hoop, 1·04 in. L. of bezel, ·6 in. (Braybrooke Coll.) Dug up at Littlebury, Essex, 1848.

The device may be a merchant's mark.

505. SILVER; once gilt; plain massive hoop; oval bezel with border of sunk ovals round the sides, and engraved with a crescent moon containing a face.

German, 16th century.

D. of hoop, 1·26 in. L. of bezel, ·95 in.
Archaeological Journal, vii, p. 89 (1850).

506. SILVER GILT; the shoulders and edge of the raised bezel engraved; at the back of the hoop a rose, chased with legend in two lines.

Levantine, or Adriatic, 16th century.

D. ·94 in. L. of bezel, ·52 in.

507. SILVER GILT; oval bezel engraved with legend: שלום שאלו ירושלם (*Ask after the peace of Jerusalem*).

German, 16th century.

D. of hoop, ·79 in. L. of bezel, ·6 in. (Braybrooke Coll.)

508. SILVER GILT; circular bezel engraved with the letter I crowned, between leaves.

English, 15th–16th century.

D. of hoop, ·98 in. D. of bezel, ·57 in. (Octavius Morgan Coll.)

509. BRONZE; once gilt; circular bezel engraved with an ox's head; legend: **atader me cōment**. Cable border.

English, 16th century.

D. of hoop, 1·14 in. D. of bezel, ·75 in.

510. SILVER; oval bezel engraved with the letter I crowned between a crescent and a star. Cable border.

See figure. *English, 15th–16th century.*

D. of hoop, ·92 in. L. of bezel, ·52 in. (Braybrooke Coll.) Found in London, 1846.

511. BRONZE; plain hoop; oval bezel engraved with a monogram, the chief letter being a minuscule **m**.

English, 15th century.

D. 1·02 in. 1836.

512. BRONZE; similar form; bezel engraved with a letter **B** preceded by a smaller **S**.

English, 15th century.

D. 1·08 in. Found at Beeston Castle, Cheshire.

513. BRONZE; the type similar; bezel engraved with the letters mk, and the legend: bonamito (?).

15th century.

D. 1·17 in. Given by Major-General Meyrick, 1878.

514. BRONZE; thin hoop; the shoulders engraved and pounced; oval bezel engraved with phs within a pearled border.

15th century.

D. 1·02 in. Castellani Coll. 1872.
The first letter may be a g, in which case the whole would represent the sacred monogram.

515. BRONZE; the same ornament on the shoulders. Oval bezel engraved with a bearded head wearing a hat; pearled border.

German, 16th century.

D. ·98 in. 1865.
The hoop is broken on one side.

516. SILVER; the shoulders nielloed; oval bezel engraved with a shield of arms: a cock. Above, a dot; dotted border.

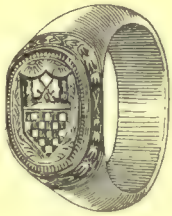
See figure. *16th century.*

D. 1·04 in. Castellani Coll. 1872.

517. BRONZE; round the bezel a chased wreath; oval bezel engraved with a shield of arms: chequy, on a chief, two mailed arms embowed holding swords. Round the shield conventional floral scrolls, and above it rays, all within a pearled border.

See figure. *Italian, 16th century.*

D. 1·12 in. Castellani Coll. 1872.



518. BRONZE, with remains of gilding, the shoulders engraved with a quatrefoil diaper; octagonal bezel with a shield bearing a merchant's mark; in the interior the legend: Jasper Melcer Baltasar.

See figure. *English, 15th century.*

D. 1·2 in.
For the names of the Three Kings as a charm *see* under no. 885.

519. BRONZE; oval bezel engraved with a shield of arms: a ram rampant on a rock; round the shield, engraved scrolls, and the letters M° and P°.

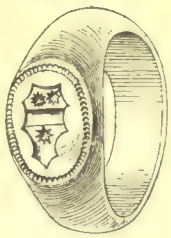
See figure. *Italian, 16th century.*

D. 1·04 in. Given by the Trustees of the Christy Collection, 1865.

For this type of shield (a *testa di cavallo*) cf. no. 521 and a ring in the Victoria and Albert Museum (no. 799-'71).

520. BRASS; oval bezel engraved with a shield of arms: a fess between three stars.

See figure. *Italian, 15th century.*



D. 1·15 in. 1865.

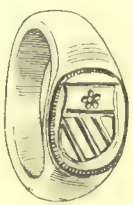
521. BRONZE; oval bezel engraved with a shield of arms: vair, on a chief two lions rampant counter-combatant, supporting a fleur-de-lis, the top of which projects above the shield.

See figure. *Italian, 15th century.*

D. 1·01 in. 1853.

522. SILVER; oval bezel engraved with a shield of arms: bendy, a fess, and in chief a rose.

See figure. *Italian, late 15th century.*



D. ·98 in. Castellani Coll. 1872.

523. BRONZE; oval bezel engraved with a female bust, and legend: n beaupre. *15th century.*

D. 1·04 in. 1753. (Sloane Coll. 91.)

524. BRONZE; oval bezel engraved with a bird with extended wings; dotted border.

English, 15th century.

D. 1·12 in. 1836.

525. BRONZE; oval bezel engraved with a monogram composed of a cross pattée between the letters S A.

See figure. *16th century.*

D. 1·04 in. Given by the Trustees of the Christy Collection, 1865.

The letters are not reversed, but the ring appears to have been cut for impressions.

526. BRONZE GILT; oval bezel engraved with a dog or hind (?) above a barrel or tun; cable border.

See figure. *English, 15th century.*

D. 1·07 in. The device is probably a rebus. Cf. nos. 329, 469, 540.

527. BRONZE GILT; on each shoulder is engraved a tau. Oval bezel engraved with a shield of arms: six fleurs-de-lis, three, two, and one; legend: **maida ȝher.** Cable border. In the interior is legend: **en boen an.**

English, early 16th century.

D. of hoop, 1·16 in. L. of bezel, ·7 in. (Soden Smith Coll.)

For the tau *see* under no. 721.

528. BRONZE; hoop engraved on each shoulder with a tau; oval bezel engraved with a chalice standing upon a flat rectangular object.

English, 15th century.

D. 1·1 in. (Octavius Morgan Coll.)

See note to previous number.

529. BRONZE; oblong bezel engraved with the letters **ILB.**

English, 15th century.

D. 1·1 in. Found in the Thames, Southwark.

530. SILVER; engraved on each shoulder with a tau. Circular bezel engraved with a Lombardic **C** crowned.

English, 15th century.

D. of hoop, 1·12 in. D. of bezel, ·64 in. (Soden Smith Coll.) Found near Worcester on thumb of skeleton.

For the tau *see* under no. 721.

531. BRONZE; once gilt; oval bezel engraved with a merchant's mark, and legend: **ihc na.** Cable border.

English, 15th–16th century.

D. of hoop, 1·04 in. L. of bezel, ·64 in. Found at Caxton Priory, Cambridge.

The legend represents *Iesus Nazarenus.* Cf. no. 881.

532. BRONZE GILT; the hoop engraved on each shoulder with a tau. Oval bezel engraved with a bust, full-face. Cable border.

English, 16th century.

D. of hoop, ·92 in. L. of bezel, ·51 in. (Hailstone Coll.)

533. BRONZE GILT; wreathed hoop, pearled and ribbed; oval bezel engraved with the letter R crowned. Cable border.

English, 15th–16th century.

D. of hoop, 1·08 in. L. of bezel, ·56 in.

534. SILVER; the hoop channelled on the shoulders, wreathed at the back. Circular bezel engraved with the letter I crowned, between leaves. Cable border.
English, 16th century.

D. of hoop, 1·09 in. D. of bezel, ·59 in.

535. SILVER; the hoop fluted on the shoulders; circular bezel engraved with a letter ꝑ between moon and a star.
English, 15th century.

D. ·9 in.
The ring is broken; the back of the hoop is detached and doubled up.

536. GOLD; massive channelled hoop; circular bezel engraved with a lion passant regardant, legend; now: ꝑs· thus.
Plate VII, and *see* figure. *English, late 15th century.*

D. of hoop, 1·18 in. D. of bezel, ·65 in. (Braybrooke Coll.)
The ring was found on the field of Towton, and has been called the Percy signet.

537. BRONZE; once gilt; the hoop wreathed at the back and channelled on the shoulders; oval bezel engraved with the pelican in her piety.
English, 16th century.

D. of hoop, 1·09 in. L. of bezel, ·56 in.
For the same subject cf. nos. 542, 614, 635, 644, and a ring in the Victoria and Albert Museum (no. 792–'71). Cf. also *Arch. Journal*, xiii, p. 90; *Proc. Soc. Antiquaries of London*, v, p. 66; xi, p. 159.

538. BRONZE; hoop wreathed at back, with channelled shoulders. Oval bezel engraved with the letter R between sprigs.
English, early 16th century.

D. of hoop, 1·2 in. (Braybrooke Coll.)

539. BRONZE; plain hoop; circular bezel engraved with the letter R crowned. Cable border.
English, early 16th century.

D. of hoop, 1·19 in.

540. BRONZE; once gilt; wreathed hoop with plain and pearled ribs. Oval bezel engraved with a pike and the letter I. Cable border.

English, 16th century.

D. of hoop, 1·3 in. Found in London.
The device may be a rebus: John Pike.

541. BRONZE GILT; hoop with ridged edges; oval bezel engraved with a monogram; cable border.

English, early 16th century.

D. of hoop, 1·07 in. Found at Pensford, Somerset, 1864.

542. BRONZE; the hoop with ridged edges; oval bezel rudely engraved with the pelican in her piety; pearled border.

16th century.

D. 1·14 in. 1836.
For the pelican cf. nos. 537, 614, 635, 644.

543. BRONZE; circular bezel engraved with a bird (swan?); much worn.

English, 15th century.

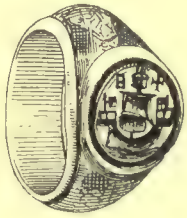
D. 1·16 in. 1836.

544. BRONZE; with remains of gilding; the hoop with ridged edges, and engraved on each shoulder with a rose, trefoils, &c. Oval bezel engraved with a dog sejant, and growing plants.

English, 15th century.

D. 1·1 in. 1836.

545. SILVER; massive hoop with ridged edges. On each shoulder is a figure engraved and filled with niello; on one side the Virgin and Child, on the other a bishop with mitre and crosier (St. Thomas à Becket?). Circular bezel



engraved with a ship with ermine sails, and initials T. S., the whole within a cable border.

See figure. *Late 15th century.*

D. 1·185 in. D. of bezel, ·66 in. Bernal Coll. 1855.
Cf. a gold ring in the Victoria and Albert Museum (no. 695–'71), with the Virgin and Child, and St. Christopher.

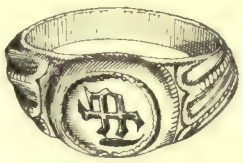
546. BRONZE; circular bezel engraved with a bird with extended wings, standing on a hill between two trees. The hoop has a high ridge round each edge.
16th century.

D. 1·28 in. L. of bezel, ·7 in. Sloane Coll. 1753.

547. BRONZE GILT; circular bezel, unengraved; the hoop has on the outer side a median ridge, which at the back is grooved.
English, 15th century.

D. 1·16 in. Given by the Trustees of the Christy Collection, 1865.

548. BRONZE; with traces of gilding; wreathed hoop; circular bezel engraved with two minuscule letters, one across the other.
See figure. *English, 15th century.*



D. 1·24 in. Sloane Coll. 1753.
Cf. no. 468.

549. BRONZE; with traces of gilding; the hoop diagonally wreathed; circular bezel engraved with a bird standing between growing plants, and holding a four-leaved flower in its beak.
English, 15th century.

D. ·8 in. Durden Coll. 1893. Found at Tarrant Gunville, 1847.
Broken at the back. Cf. ring found at Norwich. *Proc. Soc. Antiquaries of London*, xvii, p. 355.

550. BRONZE; wreathed hoop; circular bezel engraved with a bird and a branch; pearled border.
English, 15th century.

D. 1·2 in. Given by Robert Young, Esq., 1838. Found at Southampton.

551. LEAD; the hoop, of which only part remains, is ridged; circular bezel engraved with a hunting-horn suspended (?).
English, 15th century.

D. ·94 in. Roach Smith Coll. 1856.
Part of the hoop lost at the back. The design on the bezel is very indistinct.

552. BRONZE GILT; on each shoulder is engraved a tau; circular bezel engraved with an object resembling a tripod, above which are two hunting-horns.
Plate X. *English, 16th century.*

D. 1·08 in. 1870.

553. SILVER; the hoop with flanged edges; on each shoulder is engraved a tau. Circular bezel engraved with a crescent within a wreath, and enclosing two circles (?).
Plate VII. *English, early 16th century.*

D. 1·25 in.

554. GOLD; similar hoop with a tau on each shoulder, once enamelled. Circular bezel engraved with a unicorn and tree, and the letter ℭ. In the inside of the hoop is the legend: **tout ma vie**, enamelled.
Plate VII. *English, early 16th century.*

D. of hoop, ·92 in. D. of bezel, ·51 in. Found at Beverley.

555. GOLD; similar hoop; on each shoulder is engraved a tau, once enamelled. Circular bezel engraved with letter R surrounded by a border of tracery. Cable border.
Plate VII. *English, early 16th century.*

D. of hoop, 1·02 in. D. of bezel, ·57 in. (Octavius Morgan Coll.)
Proc. Soc. Ant., 2nd ser., vi. 51. Said to be from Abergavenny.

556. GOLD; similar hoop engraved on each shoulder with a tau, and seven rows of tears enamelled in black. Circular bezel engraved with figure: a bowman with hound. Cable border.
Plate VII. *English, early 16th century.*

D. of hoop, ·94 in. D. of bezel, ·54 in. Found at Windsor.

557. GOLD; similar hoop; circular bezel engraved with a wild man holding a sword in right hand and a scarf. Cable border.
Plate VII, and *see* figure. *English, early 16th century.*

D. of hoop, ·72 in. D. of bezel, ·46 in. (Braybrooke Coll.) Found in Thames, 1857.

558. BRONZE; once gilt; plain flanged hoop with traces of engraved ornament; circular bezel engraved with an owl between the letters A S, and with a cable border; at the back of the bezel the legend: **mon ♡ (aves)**.
English, 16th century.

D. of hoop, 1·21 in. L. of bezel, ·74 in.
For the legend *Mon cœur avez* cf. no. 1009.

559. BRASS; once gilt; flanged hoop engraved on the sides and shoulders with a floral design filled with black enamel. Oval bezel engraved with a merchant's mark within a pearled border. In the interior is a legend filled with enamel in black: **I leve yn hope** (*I live in hope*).

See figure. *English, 16th century.*

D. of hoop, 1·06 in. L. of bezel, ·65 in. (Braybrooke Coll.) From Gloucester.

For merchants' marks *see* under no. 330.

560. GOLD; similar hoop engraved with a floral design and crescents, enamelled. Oval bezel, blank. Within, the legend: **mon cor plesur.**

English, early 16th century.

D. of hoop, ·97 in. L. of bezel, ·57 in. Weight, 317 grains. (Londesborough Coll.)

561. BRONZE GILT; broad hoop engraved on the shoulders with a lozenge diaper enclosing roses and leaves. Oval bezel engraved with a monogram IB and a crosier, with a smaller letter b; pearled border. In the inside, the legend: **nul et ben.**

Plate X. *English, 16th century.*

D. 1·26 in. Given by C. H. Read, Esq., 1906. From Newmarket, Cambridgeshire.

562. GOLD; similar hoop, the shoulders engraved with a floral ornament once enamelled. Circular bezel engraved with a heart with Lombardic .R·, and a cross above, within tracery and cable border. Within, legend enamelled in black; **ioie sans fyn.**

Plate VII. *English, early 16th century.*

D. of hoop, ·78 in. D. of bezel, ·48 in. (Soden Smith Coll.)
For the legend cf. nos. 288, 924–7.

563. BRONZE; the hoop has four equidistant oval bezels of unequal size, engraved with an angel, a lion mask, a hound couchant before a tree or plant, and a scallop shell.

English, 16th century.

D. 1·18 in. D. of largest bezel, ·62 in

564. GOLD; similar hoop; shoulders engraved with floral scrolls and a tun. Circular bezel engraved with a tun, from which issue a pine-cone and leaves; cable border. Within is engraved the legend: **amour fait moult argent fait tout.** All once enamelled.

Plate VII. *English, early 16th century.*

D. ·9 in. Weight, 176 grains. From Sudbury, Suffolk.

565. GOLD; the hoop chased with foliate ornament, much damaged; oval bezel engraved with a shield of arms: per pale, a dimidiated fleur-de-lis, and chequy; above, initials I. Ð.

Plate VII. *German, 16th century.*

D. of hoop, 1·15 in. L. of bezel, ·63 in. Weight, 265 grains. (Braybrooke Coll.)

566. GOLD; the hoop chased on the shoulders with floral ornament: circular bezel engraved with a merchant's mark.

Plate X. *English, early 16th century.*

D. 1 in. D. of bezel, ·56 in. Weight, 214 grains. Given by the Rev. J. M. Traherne, F.S.A., 1852. Found in a grave at Llantwit Major, Glamorganshire.

567. GOLD: the shoulders and sides of the bezel chased in scrollwork, all once enamelled. Raised octagonal bezel engraved with a shield of arms: or, a fesse between a star of eight points in chief, and an ox in base. At the back of the bezel is engraved a symmetrical floral design with quatrefoil scrollwork.

Plate IX. *French, 16th century.*

D. 1·15 in. L. of bezel, ·52 in. Weight, 250 grains. Castellani Coll. 1872.
On the shoulders are traces of white enamel.

568. BRONZE GILT: the hoop engraved with foliate design in low relief; oval bezel engraved with an ornamental shield of arms: a bend engrailed, in chief a star; cable border.

French, 16th century.

D. of hoop, 1·02 in. L. of bezel, ·52 in. Obtained in Rome.

569. BRONZE GILT; shoulders chased in the form of caryatid figures with scrolls; the oval bezel at the back engraved in intaglio with bust of a bare-headed man in armour. Pearled border.

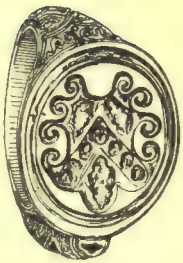
16th century.

D. of hoop, 1·1 in. L. of bezel, ·67 in. (Hailstone Coll.)

570. BRONZE; with remains of gilding; the hoop is plain and slender at the back, where it is broken; the shoulders chased with arabesque figures. Oval bezel engraved with the initials **P B**, united by a knot.

16th century.

D. 1·2 in. 1836.



571. BRONZE GILT; the hoop slender at the back, where it is broken; the shoulders engraved with strap-work, one having a tubular whistle. Large oval bezel engraved with a shield of arms: on a chevron between three oak-leaves seven flowers.

See figure. *16th century.*

D. 1·24 in.

572. BRONZE; slender hoop with scrollwork in relief upon the shoulders; oval bezel engraved with a shaped shield, bearing a star of eight points upon a triple mount; to right and left the letters H. M.

Italian, 16th century.

D. ·96 in. Castellani Coll. 1872.

573. BRONZE GILT; the hoop chased with formal scrollwork; circular bezel with a shaped shield, blank.

German, 16th century.

D. 1·1 in. Found in Greece.

574. SILVER GILT; the hoop similar to the preceding; oval bezel with a shaped shield engraved with the letters C M; above, the date 1575.

German, 16th century.

D. 1·2 in. L. of bezel, ·62 in. (Zschille Collection, no. 61.)

575. BRONZE; transverse ribs on shoulders; oval bezel with a shaped shield, bearing a fleur-de-lis issuing from a heart. Above the shield the initials I M F.

German, early 17th century.

D. 1 in.

576. BRONZE; with raised ridges across the shoulders and the back of the bezel; oval bezel engraved with a merchant's mark, and monogram A. W.

See figure. *German, 16th century.*

D. of hoop, 1·13 in. L. of bezel, ·65 in.

577. BRONZE: plain hoop with a projection on each shoulder; oval bezel with a shield of arms: a fylfot. Above, the initials I B R. Cable border.

German, early 16th century.

D. of hoop, 1·12 in. L. of bezel, ·64 in. (Braybrooke Coll.)

578. SILVER; large oval bezel engraved with a shield of arms: per fess, in chief a lion rampant, in base an acorn (?); mantlings, helmet, and crest a star between two wings issuing from a ducal coronet; initials I A S.

See figure. *German, 17th century.*

D. ·9 in. Given by the Trustees of the Christy Collection, 1865.

579. BRONZE; the shoulders chased and engraved; oval bezel engraved with an eagle with raised wings, and the initials R. S.

English, 16th century.

D. ·98 in.

580. SILVER; plain hoop with foliate ornament on the shoulders; oval bezel engraved with a shield of arms with indeterminate bearings; above, a helmet and coronet.

16th century.

D. ·96 in. L. of bezel, ·54 in. Given by the Trustees of the Christy Collection, 1865.

581. BRONZE; octagonal bezel engraved with a horseshoe, a nail, a hammer, and pincers; above, the initials H. H.

English, 17th century.

D. 1·06 in. L. of bezel, ·06 in. 1865.

582. BRONZE; octagonal bezel engraved with a horseshoe, hammer, pincers, &c. The shoulders are ornamented in relief and engraved; on the hoop diagonal bands with flowers between.

See figure. *English, 16th century.*

D. 1·1 in. L. of bezel, ·66 in. Given by the Trustees of the Christy Collection, 1865.

583. BRONZE; hexagonal bezel engraved with a merchant's mark between the initials I. P.; the shoulders chased with scrollwork.

See figure. *English, 16th century.*

D. 1·1 in. 1865.

584. SILVER; octagonal bezel engraved with a merchant's mark and the letters W. H. The hoop is hollow, forming a whistle; the shoulders are in the form of dragons' heads.

See figure. *English, 16th century.*

D. 1·2 in. L. of bezel, ·56 in. Sloane Coll. 1753.

585. BRONZE; on the triangular projecting bezel are engraved a lion rampant, two stars, and a bezant (?). Pearled border.

Italian, 16th century.

D. of hoop, 1·12 in. L. of bezel, ·57 in. (Octavius Morgan Coll.).

586. IRON; the hoop chased with a floral design, in parts much defaced; pointed oval bezel engraved with a heart-shaped shield with the letters Π M Γ, surmounted by a globe and crown.

German, 17th century.

D. of hoop, ·86 in. L. of bezel, ·84 in. (Soden Smith Coll.)

587. GOLD; plain hoop widening at the shoulders; flat oval bezel engraved with the initials T W, bound together with a knot, and surmounted by two flowers and a leaf. Cable border.

Plate VIII. *English, 16th century.*

D. of hoop, ·94 in. L. of bezel, ·76 in. Weight, 283 grains.

Knots of this kind uniting initials were very common in the sixteenth century. The initials of Mary Queen of Scots and Darnley were thus joined on the ring now in the Victoria and Albert Museum, no. 841-'71 (*Arch. Journ.* xiv, p. 299). Cf. also *Gentleman's Magazine*, lxxx, p. 321; *Journ. Brit. Arch. Assoc.* iv, p. 389. The use of the knot does not, however, in every case imply that the ring is a love-ring, for the initials are often those of a single person.

588. GOLD; plain hoop widening at the shoulders; flat oval bezel engraved with the initials T B, joined by a knot, from which spring forget-me-nots; all within a cable border. On the back of the bezel are engraved the initials D. B.

English, 16th century.

D. of hoop, ·88 in. L. of bezel, ·67 in. Weight, 157 grains. (Soden Smith Coll.)

589. GOLD; plain hoop; oval bezel engraved with the initials G S, joined by a knot; cable border.

Plate VIII. *English, 16th century.*

D. of hoop, ·7 in. L. of bezel, ·98 in. Weight, 186 grains. Found near Kirkstall Abbey, Leeds. *Proc. Soc. Antiquaries of London*, 2nd series, iv, p. 97.

590. GOLD; oval bezel engraved with the initials T C and a knot.

English, 16th century.

D. of hoop, ·81 in. L. of bezel, ·66 in. Weight, 108 grains.

591. GOLD; engraved shoulders; flat oval bezel with the initials A A, joined by a knot; in the field acorns; cable border. On the back of bezel are engraved the letters A M A in monogram, and, above, a death's head.

Plate VIII. *English, 16th century.*

D. of hoop, 1 in. L. of bezel, ·76 in. Weight, 235 grains.

This ring has probably been used as a mourning-ring. For mourning-rings with posies *see* no. 1223.

592. GOLD; oval bezel engraved with the initials M B, with a knot below, and forget-me-nots above; cable border.

English, 16th century.

D. of hoop, ·81 in. L. of bezel, ·62 in. Weight, 126 grains. Found in Nottinghamshire.

593. GOLD; plain hoop: oval bezel engraved with initials T. W. crowned; astragalus border.

Plate VIII. *English, 16th century.*

D. of hoop, ·94 in. L. of bezel, ·7 in. Weight, 184 grains.

594. GOLD; oval bezel engraved with a tree between the initials T W surrounded by strap-work; cable border.

English, 16th century.

D. of hoop, ·75 in. L. of bezel, ·6 in. Weight, 134 grains. (Octavius Morgan Coll.)

595. BRASS; oval bezel engraved with the initials R. F., and also with the legend: CHE BEN.

English, 17th century.

D. of hoop, 1·02 in.

Proc. Soc. Antiquaries of London, 2nd series, iv, p. 98.

596. BRONZE; oval bezel engraved with the initials I · A. Pearled border.

English, 17th century.

D. of hoop, 1 in. L. of bezel, ·63 in.

597. BRONZE; oval bezel engraved with the initials I L, and a merchant's mark. Cable border.

See figure. *English, 17th century.*

D. of hoop, ·9 in.

598. GOLD; oval bezel engraved with a crest—a greyhound sejant, collared, and debruised with a crescent; cable border.

Plate VIII. *English, 16th century.*

D. of hoop, 1·12 in. L. of bezel, ·93 in. Found near Weymouth.

599. GOLD; oval bezel engraved with the arms of Bury of Linwood Grange, Co. Lincoln, and Bath; ermine, on a bend engrailed azure, plain cottised gules, three fleur-de-lis or; crest a demi-dragon: cable border. Pearled edge to bezel.

Plate IX. *English, late 16th century.*

D. 1·06 in. L. of bezel, ·86 in. Weight, 495 grains. 1899. Found at Ashwell, Rutland.

Several English armorial signets of this class are in the Victoria and Albert Museum. Cf. also *Proc. Soc. Antiquaries of London*, 1st series, iii, p. 137; 2nd series, ii, p. 364.

600. GOLD; modelled with foliate ornament on the shoulders. Oval bezel engraved with a shield of arms: gules two bars ermine between seven crosses pattée (three, three and one), argent, on a chief of the second a demi-lion issuant of the first. Above are the initials TI, and three stars; all within a cable border.

Plate VIII. *English, late 16th century.*

D. of hoop, 1·21 in. L. of bezel, ·84 in. Weight, 574 grains.

The arms are those of Sir John Tirrell, knighted 1588.

601. GOLD; oval bezel engraved with a shield of arms, with six quarterings; helmet, crest, and mantling. Cable border.

Plate VIII. *English, late 16th century.*

D. of hoop, 1·11 in. L. of bezel, ·88 in. Weight, 461 grains.

1 and 6 are Ravenscroft—a chevron between three ravens' heads; 2 Holland of Denby (?)—azure, a lion rampant guardant, argent; 3 Skeffington (?)—argent, three bulls' heads erased (wyverns); 4 Berkhead (?)—sable, three garbs, a bordure or; 5 Swettenham—arg., on a bend vert, three spades of the first, a martlet in chief.

The ring may have belonged to Thomas Ravenscroft, Sheriff of Flint in 1580, or to William Ravenscroft, barrister of Lincoln's Inn in 1580.

602. GOLD; massive hoop; oval bezel engraved with a shield of arms: three dragons' heads erased.

Plate VIII. *English, 16th century.*

D. of hoop, ·96 in. L. of bezel, ·94 in. Weight, 424 grains.

The arms said to be those of Byam, Co. Somerset, with which, however, they do not correspond.

603. GOLD; oval bezel, with cable border, engraved with a shield of arms: on a bend between two bendlets, three elm leaves and eight bezants on a bordure. To right and left the initials R. W.

Plate VIII. *English, late 16th century.*

D. of hoop, ·99 in. L. of bezel, ·74 in. Weight, 256 grains.

604. GOLD; the hoop engraved inside with legend: Victorious he who beareth me. Oval bezel, with cable border, engraved with figure of warrior crowned and riding on a lion over his enemies; in his right hand he holds a sword, in his left an indeterminate object. In the field is monogram ⅋. Stamp [M] at back of bezel.

Plate VIII. *English, late 16th century.*

D. of hoop, ·8 in. L. of bezel, ·67 in. Weight, 136 grains. (Soden Smith Coll.)

605. GOLD; oval bezel engraved with a lion rampant; cable border. Stamp on the back of the bezel, the letters H E combined.

Plate VIII. *English, 16th century.*

D. of hoop, ·81 in. L. of bezel, ·7 in. Weight, 158 grains. (Octavius Morgan Coll.)

606. GOLD; oval bezel engraved with a shield with the arms of Pynkeney: arg., a pale fusily sable, a bordure engrailed of the last, with a crescent for difference; helmet, crest a demi-lion rampant, and mantling. Cable border. In the interior of the hoop a goldsmith's stamp, G upon a shield.

Plate VIII, and *see* figure. *English, about* A. D. 1600.

D. of hoop, ·8 in. L. of bezel, ·68 in. Weight, 111 grains. (Braybrooke Coll.) Found at York in 1849.

607. GOLD; flat oval bezel engraved with the arms of Steward (Cambridge): or, a lion rampant gules, debruised by a bend ragulée or. Cable border.

Plate VIII. *English, about* A. D. 1600.

D. of hoop, ·94 in. L. of bezel, ·58 in. Weight, 95 grains.

608. GOLD; plain hoop; oval bezel engraved with arms of Urswick: ermine, a fess chequy arg. and sable. Cable border.

Plate VIII. *English, about* A. D. 1600.

D. of hoop, ·84 in. L. of bezel, ·65 in. Weight, 113 grains. (Braybrooke Coll.)

609. GOLD; plain hoop; oval bezel engraved with a lion rampant between the initials I L; cable border.

English, about A. D. 1600.

D. of hoop, ·78 in. L. of bezel, ·6 in. Weight, 106 grains. (Braybrooke Coll.)

610. GOLD; plain hoop; oval bezel engraved with a lion passant; cable border.

See figure. *English, late 16th century.*

D. of hoop, ·88 in. L. of bezel, ·76 in. Weight, 118 grains. (Braybrooke Coll.)

611. GOLD; plain hoop; oval bezel engraved with a two-headed eagle; cable border. On the back of the bezel are the initials $\overset{S}{R\,E}$ and a goldsmith's mark, B within a lozenge.

Plate VIII. *English, early 17th century.*

D. of hoop, ·82 in. L. of bezel, ·66 in. Weight, 137 grains. Found in the Tower Ditch, London.

612. GOLD; plain hoop; oval bezel engraved with a shield of arms: chequy, on a chief a lion passant; cable border.

Plate IX. *English, early 17th century.*

D. of hoop, ·76 in. L. of bezel, ·67 in. Weight, 145 grains.

613. GOLD; plain hoop; oval bezel engraved with an ostrich, and legend: WILLIAM * OSNEY *. At the back of the bezel are engraved the initials G. H.

Plate IX. *English, early 17th century.*

D of hoop, ·94 in. L. of bezel, ·77 in. Weight, 262 grains.

614. GOLD; oval bezel engraved with the pelican in her piety; cable border. Goldsmith's mark, a fleur-de-lis (?), on the back of the bezel.

See figure. *English, early 17th century.*

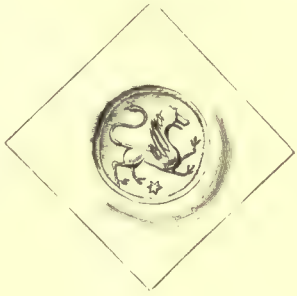
D. of hoop, ·82 in. L. of bezel, ·64 in. Weight, 88 grains. (Braybrooke Coll.) Dug up during construction of Southwark Bridge. For the subject cf. nos. 537, 542, 635, 644.

The ring was purchased by Lord Braybrooke at Mr. Windus's sale in 1855; it was then described as having been found during the construction of a coffer for a pier of Southwark Bridge.

615. GOLD; slender hoop and circular bezel engraved with a lion rampant, and, below, a star.

See figure. *16th century.*

D. ·98 in. Weight, 138 grains. (Braybrooke Coll.)



616. GOLD; flat oval bezel engraved with a quartered shield of arms; cable border.

Plate IX. *English, early 17th century.*

D. of hoop, 1 in. L. of bezel, ·78 in. Weight, 284 grains.

1 Corbet, of Longnor, Salop—or, two ravens proper in pale within a bordure engrailed bezantée; 2 Goldington (?)—argent, two lions passant azure; 3 Springhose—per fess gules and vert, a fess argent, in chief a chevron of the last.

616a. GOLD; oval bezel with cable border and shield quarterly—1 and 4: a chevron ermines between three birds—2 and 3: an annulet within a bordure of cinquefoils. In the interior is engraved: *Tried wth the givers love the gould but droffe will prove.*

English, early 17th century.

D. ·8 in. Weight, 126 grains. 1912.

Said to have been picked up in a ploughed field at Grittleton, near Chippenham. With the motto or 'posy' cf. those of nos. 1107 ff.

617. GOLD; oval bezel engraved with a ship under sail and the initials E. G. in the field; cable border. On the back of the bezel a goldsmith's mark, G within a circle.

Plate X. *English, early 17th century.*

D. of hoop, ·82 in. L. of bezel, ·58 in. Weight, 97 grains.

618. GOLD; oval bezel engraved with arms: two chevrons engrailed, on each three bezants; a mullet in chief; helmet, crest a stag's head issuing from a ducal cornet, and mantling.

Plate IX. *English, early 17th century.*

D. of hoop, ·9 in. L. of bezel, ·69 in. Weight, 126 grains.
The arms may be those of Rothwell.

619. GOLD; flat oval bezel engraved with a shield of arms: a stag's head erased, within a bordure engrailed; helmet, crest a lion statant, and mantling. Pearled border.

Plate X. *English, 17th century.*

D. of hoop, ·79 in. L. of bezel, ·66 in. Weight, 98 grains. (Soden Smith Coll.)

620. GOLD; plain hoop: flat oval bezel engraved with a shield of arms: three horseshoes on a bend cotised. Cable border.

Plate IX. *English, early 17th century.*

D. of hoop, ·89 in. L. of bezel, ·67 in. Weight, 180 grains.
Three horseshoes on a bend are borne by various families: Ferrers, Ferrier, Crispe (Kent), Dethick.

621. GOLD; flat oval bezel engraved with a shield of arms quarterly: 1 and 4 a lion rampant; 2 on a chevron between three lions' faces, three mullets; 3 on a chevron between three fleurs-de-lis, three hurts.

Plate IX. *English, early 17th century.*

D. of hoop, ·8 in L. of bezel, ·66 in. Weight, 136 grains.
The third quarter may be Girdler or Pickering (Notts.).

622. GOLD; oval bezel engraved with arms of Acklam, Co. York: a maunch within an orle of eight cinquefoils; helmet, crest a cinquefoil voided, and mantling. Cable border.

Plate IX. *English, early 17th century.*

D. of hoop, ·87 in. L. of bezel, ·72 in. Weight, 135 grains. (Octavius Morgan Coll.)

623. GOLD; oval bezel engraved with a bust and the initials S P; cable border. At the back of the bezel a goldsmith's mark: a í (?).

Plate IX. *English, 17th century.*

D. of hoop, ·89 in. L. of bezel, ·55 in. Weight, 185 grains.

624. SILVER; slender hoop; oval bezel engraved with arms: on a fess three stars, in base a beast, in chief an indeterminate charge.

See figure. *Italian, 16th century.*

D. ·96 in. Castellani Coll. 1872.

625. BRONZE; slender hoop; oval bezel engraved with a shield of arms: on a chevron between three birds (choughs?) as many torteaux; helmet, crest, and mantling. At the back of the bezel, a goldsmith's stamp.

English, 16th century.

D. ·8 in. 1836.

626. SILVER; oval bezel engraved with a shield of arms: a pentacle, in chief a star, in base three mounts; helmet, and crest a wing charged with a star; initials E. W.

German, 16th century.

D. ·8 in. L. of bezel, ·56 in. Given by the Trustees of the Christy Collection, 1865.

627. SILVER; oval bezel engraved with a merchant's mark in a shield; initials M M.

See figure. *German, 16th century.*

D. ·96 in. Castellani Coll. 1872.

For merchants' marks *see* under no. 338.

628. BRASS; oval bezel engraved with a three-masted vessel.

16th century.

D. ·9 in. 1865.

629. BRONZE; oval bezel engraved with a merchant's mark between the initials R. S.

English, 16th century.

D. 1 in. 1865.

630. BRONZE; circular bezel engraved with a lion rampant.

English, 16th century.

D. ·9 in. Sloane Coll. 122, 1753.

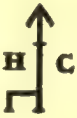
631. BRONZE; circular bezel engraved with a merchant's mark.

See figure. *English, 16th century.*

D. ·8 in. Sloane Coll. 95, 1753.

The hoop broken. For merchants' marks *see* under no. 338.

632. BRONZE; plain rounded hoop; oval bezel engraved with a merchant's mark between the letters H and C.



See figure. *English, 16th century.*

D. 1 in. Given by the Trustees of the Christy Collection, 1865.

633. SILVER; oval bezel engraved with a pair of scales and legend: FECIT (?) EX VT(?)O.

17th century.

D. 1·02 in.

634. BRONZE; oval bezel engraved with a merchant's mark.

See figure. *English. 16th century.*

D. 1·09 in. 1865.

635. BRONZE; octagonal bezel engraved with a pelican in her piety.

16th century.

D. ·98 in. 1865.

For the pelican cf. nos. 537, 542, 614, 644.

636. BRONZE; oval bezel engraved with a merchant's mark between the initials I. I.

See figure. *English, 16th century.*

D. 1 in. Given by the Trustees of the Christy Collection, 1865.

637. GOLD; octagonal bezel engraved with a shield of arms: a lion rampant on field semé of trefoils slipped. Cable border.

Plate IX. *English, early 17th century.*

D. of hoop, ·9 in. L. of bezel, ·73 in. Weight, 156 grains.

638. GOLD; flat hoop; octagonal bezel engraved with a lion rampant. Cable border.

Plate IX. *English, early 17th century.*

D. of hoop, ·82 in. L. of bezel, ·58 in. Found in a hop-garden at Faversham, 1889.

639. GOLD; flat hoop and hexagonal bezel engraved with a three-masted ship with a cross on the ensign; pearled border. On the back of the bezel a stamp: MS.

Plate X. *English, 17th century.*

D. ·76 in. L. of bezel, ·56 in. Weight, 79 grains. Durden Coll. 1893. Found on Spettisbury Farm, Blandford, Dorset, 1850.

The type of the ship is earlier than the date of the ring.

640. GOLD; octagonal bezel engraved with a shield of arms: a chevron between three cinquefoils. Helmet, crest dexter arm holding a dagger, and mantling, and initials C. W.

Plate IX. *English, early 17th century.*

D. of hoop, ·83 in. L. of bezel, ·68 in.

Various families of which the initial is W bear such arms: Wadham, Waltham, Walsingham, Wybaston.

641. GOLD; flat octagonal bezel engraved with a shield of arms: (1) on a chevron between three fleurs-de-lis a crescent; impaling (2) a bend fusily, with mullet in chief. Helmet, crest a bird, and mantling. Cable border. At the back of the bezel a goldsmith's mark, B.

Plate IX. *English, early 17th century.*

D. of hoop, ·89 in. L. of bezel, ·66 in. Weight, 139 grains.

642. GOLD; octagonal bezel engraved with a shield of arms: three leopards' heads jessant-de-lis on a chevron between three identical leopards' heads impaling (1) a bend engrailed between six garbs, (2) a cross between four ermine spots (?). Helmet, crest a leopard's head holding an arrow, and mantling.

Plate X. *English, early 17th century.*

D. of hoop, ·84 in. Weight, 112 grains.
At the back of the bezel is a goldsmith's stamp, M.

643. GOLD; flat hoop; octagonal bezel engraved with arms of Murphy: quarterly arg. and gu., four lions rampant counterchanged; on a fess sa. three garbs or, with crest a hound passant, and mantling, and initials R. M. in field. Cable border. On the back are engraved the initials J. M.

Plate IX. *Irish, early 17th century.*

D. of hoop, ·94 in. L. of bezel, ·78 in. Weight, 228 grains.

644. GOLD; plain hoop; flat octagonal bezel engraved with the pelican in her piety. Cable border.

Plate X. *English, early 17th century.*

D. of hoop, ·79 in. L. of bezel, ·55 in. Weight, 61 grains. (Octavius Morgan Coll.)

645. GOLD; a puzzle ring, the main hoop transversely ribbed; oval bezel engraved with H. T. in monogram, and surmounted by a double cross. Legend: FACTIS EXERCENDA VIRTUS; cable border.

Plate IX. *German, early 17th century.*

D. of hoop, ·94 in. L. of bezel, ·69 in. Weight, 324 grains. For puzzle-rings *see* nos. 713 ff.

646. BRONZE; octagonal bezel engraved with a merchant's mark in form of an anchor, and the initials M M, all in a wreath.

German, 17th century.

D. of hoop, ·76 in. L. of bezel, ·6 in. (Braybrooke Coll.)

647. GOLD; the hoop has been engraved with floral designs much defaced. Oval bezel with eight lobes, set with a sapphire of later date, and engraved with a round shield bearing an eight-pointed star, with mantling and the letters $_{\Theta}{}^{\Delta}{}_{P}$. In the interior of the hoop is the legend: SPERARE LICET.

Italian, early 16th century.

D. of hoop, ·9 in. L. of bezel, ·6 in. Weight, 181 grains.

648. GOLD; the hoop and the sides of the bezel chased with scrolls and masks enamelled in crimson, pale blue, &c. Oval bezel set with a crystal engraved with a shield of arms: three hearts (?), with helmet, crest four peacocks' feathers and three bulrushes, and initials R K.

Plate X. *German*, 17*th century*.

D. of hoop, 1·28 in. L. of bezel, 1·05 in. Weight, 435 grains.

649. GOLD; the hoop hollow, engraved, and enamelled in blue and red. On the two shoulders an eight-armed cross with the letters T and X, and scrolls. Circular bezel containing a hemispherical chalcedony, engraved in intaglio with a face amid rays.

17*th century*.

D. 1·3 in. Weight, 248 grains. 1853.

III. After A.D. 1650

(*a*) *Set with gems or pastes.*

650. GOLD; plain hoop and lozenge-shaped bezel containing a white topaz engraved in intaglio with the arms of England under the Stuarts, surmounted by a crown and flanked by M R, the first letter having a cross-bar and thus also forming an H.

18*th century* (?).

D. ·92 in. L. of bezel, ·56 in. Weight, 72 grains.

Archaeologia, xlvii, p. 401.

The hoop of this ring is not earlier than the eighteenth century. The design upon the gem is apparently an inexact imitation of that upon the diamond in the Royal Collection, engraved by Francis Walwyn to the order of Charles I, for presentation to Henrietta Maria, whose initials are represented by the characters (*Archaeologia*, as above, fig. on p. 400). Several reproductions of this diamond are known to have been made (cf. *Cat. of the Loan Exhibition of Ancient and Modern Jewellery*, South Kensington, 1872, no. 936), and imitations in glass were once sold at Holyrood as copies of the signet of Mary Queen of Scots (*Archaeologia*, l, pp. 104 ff., especially p. 110). A similar shield and crown with the letters M R, the former without thecross-bar, is found on a sapphire signet attributed to Mary, Queen of William III (ibid., p. 111).

651. GOLD; slender hoop, the shoulders scrolled and enriched with green, dark blue, and white enamel. The bezel octagonal with convex back, where it is enamelled with the letters J. R. in monogram on translucent blue touched with opaque. It is set with a white topaz engraved with the arms of England with supporters gartered and crowned. Below, on a scroll: DIEU ET MON DROIT.

English, 17*th century*.

D. ·88 in. L. of bezel, ·58 in. Weight, 80 grains.

The cipher shows that the ring was made for a James, either James II or possibly James Francis Edward Stuart (the Old Chevalier).

652. GOLD; slender hoop, the shoulders pierced and forming a trefoil; oval bezel containing a sapphire engraved with the initials J R surmounted by a royal crown and enclosed in a wreath. At the back of the bezel a shaped shield surmounted by the papal tiara, and bearing an eagle reserved in the metal upon a ground of blue enamel; above its head a crown. On one side of the hoop a goldsmith's stamp.

Plate XIX, *row* 5.

D. 1 in. L. of bezel, ·7 in. Weight, 109 grains.

The initials (*Jacobus Rex*) are those of the Old Chevalier; the arms are those of Innocent XIII (1721–4).

653. GOLD; octagonal bezel set with octagonal sapphire engraved with the arms of James Sobieski, father of Clementina Stuart, who died 1737. Shoulders chased and once enamelled in blue and white; back of bezel rubbed and enamelled.

See figure. *Polish*, 18*th century*.

D. of hoop, ·73 in. L. of bezel, ·48 in. Weight, 55 grains.

The arms are: or, an oval shield purpure. A ring with arms engraved on sapphire is in the Victoria and Albert Museum, no. 820-'71.

654. GOLD; the hoop divides at the shoulders, each of which has a setting with a faceted crystal. Octagonal bezel containing a chalcedony engraved with a shield of arms between palm-branches and surmounted by a princely crown: quarterly, 1 and 4 an eagle displayed, crowned; 2 and 3, a lion rampant crowned; over all an escutcheon of pretence, two bends and in chief a lion. Inside the hoop is a goldsmith's stamp TI.

See figure. *Polish, early* 18*th century*.

D. ·92 in. L. of bezel, ·55 in. Weight, 136 grains.

655. GOLD; oval bezel containing a carnelian engraved in intaglio with arms of Bell (?): two spears broken at the points crossing each other saltireways between three bells.

Plate X. *English, late* 17*th century*.

D. ·74 in. L. of bezel, ·6 in. Weight, 65 grains.

656. GOLD; the hoop enamelled in blue and white on the shoulders. Oval bezel with convex back, enamelled in blue and white, set with a nicolo engraved in intaglio with a bust of Mercury, full-face.

English, late 17*th century*.

D. of hoop, ·88 in. L. of bezel, ·62 in. Weight, 95 grains.

The gem is antique.

657. GOLD; with scalloped edge; shoulders of hoop and lower edge of bezel enamelled; bezel oval, set with a nicolo engraved in intaglio with a raven standing on a branch.

English, late 17th century.

D. of hoop, ·72 in. L. of bezel, ·45 in. Weight, 33 grains.
The gem, though resembling a Roman intaglio, is perhaps contemporary with the ring.

658. SILVER GILT; slender hoop, the shoulders moulded with scrolls and leaves; high circular bezel containing a carbuncle engraved in intaglio with a Medusa head.

18th century.

D. 1·36 in. L. of bezel, ·6 in. From Smyrna.
The gem is antique.

659. GOLD; the hoop and edges of the bezel enamelled; on each shoulder is a diamond in a shell-shaped boss. Octagonal bezel, the sides with scalloped edges, set with a nicolo engraved in intaglio with a laureate bust.

Plate X. *Italian, early 18th century.*

D. of hoop, ·84 in. L. of bezel, ·73 in. Weight, 113 grains.
The gem is late Roman.

660. GOLD; slender hoop of rococo design enamelled with black touched with white: open-work shoulders; the shoulders divided with a flower between. Oval bezel, ornamented at the back with a bold radiating design, set with a lapis paste engraved in intaglio with the bust of a youth.

Plate X. *Italian, 17th century.*

D. ·94 in. L. of bezel, ·7 in. Weight, 93 grains.

661. GOLD; the shoulders and sides of the bezel enamelled with scrolls and flowers on grounds of dark blue and green; large oval bezel containing an amethyst clear set, engraved in intaglio with two female figures burning incense at an altar before a column.

See figure. *Late 17th century.*

D. ·94 in. L. of bezel, ·82 in. Weight, 111 grains. Carlisle Coll. 1890.
The gem is probably not antique, but of the period of the Renaissance. This ring, with the two following numbers, belonged to Henry Howard, fourth Earl of Carlisle (1694–1758), a well-known collector of gems.

662. GOLD; the hoop with three bands of imbrications reserved on a ground of black enamel; the shoulders have transverse ribs, and terminate in trefoils enamelled in black and white. Oval bezel, riveted to the shoulders, formed of a plain gold setting, with a sard engraved in intaglio with a head of Socrates, within a band of diamonds mounted in silver.

17th and 18th centuries.

D. ·92 in. L. of bezel, ·74 in. Weight, 138 grains. Carlisle Coll. 1890.
The hoop is of the latter part of the seventeenth century; the bezel is an addition made in the eighteenth century.

663. GOLD; the back of the hoop baluster-moulded and enamelled in translucent blue and green, the shoulders wreathed and each flanked by a pair of thunder-bolts. Oval bezel, the sides with an open-work interlaced band enamelled in blue and a pearled band; it contains a sard deeply engraved in intaglio with a head of Jupiter.

18th century.

D. ·9 in. L. of bezel, ·8 in. Weight, 118 grains. Carlisle Coll. 1890.

664. GOLD; slender hoop with pierced shoulders; circular bezel, reeded beneath, set with a sapphirine chalcedony engraved in intaglio with two standing figures: Hermes with caduceus, and Fortuna with cornucopia.

English, early 18th century.

D. 1 in. D. of bezel, ·44 in. Weight, 56 grains.
The gem is late Roman.

665. GOLD; the hoop channelled and dividing into three at the shoulders, the middle member being of silver. Oval bezel with a silver edge and ribbed at the back, set with a plasma engraved in intaglio with a female figure holding a mirror (?).

English, 18th century.

D. of hoop, ·8 in. L. of bezel, ·49 in. Weight, 35 grains. (Soden Smith Coll.)
The intaglio is Roman.

666. GOLD; slender hoop; oval bezel set with an onyx paste, engraved in intaglio with Aphrodite seated to *l.* upon a rock and holding a cestus (?) in her *r.* hand. Behind her Eros stands in a basket and pulls her elbow. Below, the letters of a signature: ΑΗΤϹ///.

18th century.

D. ·86 in. Weight, 46 grains.
The intaglio is of the eighteenth century.

667. GOLD; flat hoop with median ridge and flanged shoulders; hollow almond-shaped bezel set with a carnelian engraved in intaglio with Fortuna standing with rudder and cornucopia; round the border a legend: ΘЄΟ ΠΟΜ///.

17th–18th century.

D. 1·04 in. L. of bezel, 1·1 in. Weight, 93 grains. 1866. Probably from the Adriatic.
The gem is late Roman.

(*b*) *Engraved with arms and devices.*

668. SILVER; flat oval bezel with ribbed back, engraved with a dove. Legend: ΜϘΝ ΟϘΛ ΙϹ ΤΥ ΔΙΜΙΤΡΙ.

Greek, 17th century.

D. of hoop, ·9 in. L. of bezel, ·74 in.

669. SILVER; flat oval bezel with ribbed back, engraved with a double-headed eagle. Legend: ΓΕΟΡΓΙΟC TOU CIPOMOUNO.

Greek, 17*th century*.

D. of hoop, ·99 in. L. of bezel, ·87 in. Obtained in Smyrna.

670. SILVER: flat oval bezel with ribbed back, engraved with a dove. Legend: ΔOUK ac TY IѠNIΔY ΛΘXU.

Greek, 17*th century*.

D. of hoop, ·9 in. L. of bezel, ·82 in.

671. SILVER; the hoop has triangular shoulders engraved and partly nielloed; octagonal bezel with projecting points, and legend: ΓΕΟΡΓΙΙ 1742; above which is an ornament of three round arches.

Georgian, 18*th century*.

D. of hoop, ·93 in. L. of bezel, ·68 in. (Octavius Morgan Coll.)

672. SILVER; engraved shoulders; high oval bezel rudely engraved with a lion (?) passant; all once enamelled.

Hungarian, 17*th century*.

D. 1·06 in. (Octavius Morgan Coll.)

673. BRONZE; high circular bezel engraved with a horseman carrying his sword over his shoulder; above, the initials FS; pearled border.

Hungarian (?), 17*th century*.

D. 1 in. D. of bezel, ·64 in.

674. SILVER; on each shoulder of the hoop is chased a crowned bearded head. High octagonal bezel engraved with two lions confronting; between them branches and the initials I. T. At the back of the bezel, a stamp ///13.

See figure. *Hungarian*, 17*th century*.

D. 1·12 in. L. of bezel, ·8 in. (Octavius Morgan Coll.)

Cf. J. Szendrei, *Catalogue de la Coll. de Bagues de M^e G. de Tarnoczy*, no. 74.

675. SILVER; massive hoop of triangular section with two projections on each shoulder; oval bezel engraved with a bird between leaves.

Hungarian (?), 17*th century*.

D. 1·12 in. L. of bezel, ·76 in. (Braybrooke Coll.)

676. SILVER; the hoop wreathed at the back; the shoulders moulded with lions' heads; octagonal bezel engraved with a formal carnation and the initials I. P. On the outside of the hoop, a rectangular control mark, with the letter A.

German, 18*th century*.

D. 1·12 in. L. of bezel, ·76 in.

677. BRASS; circular bezel engraved with a shield of arms upon a cross: quarterly, 1 and 4 four bezants, 2 and 3 a demi-lion rampant. Legend: CLEM AVG C Z COL H B 1725.

Hungarian, 18th century.

D. of hoop, ·96 in. D. of bezel, ·83 in. (Braybrooke Coll.)

678. SILVER; plain slender hoop and applied circular bezel engraved in intaglio with a figure of Mercury carrying the caduceus.

18th century.

D. ·88 in. Durden Coll. 1893.

679. GOLD; the hoop channelled on the shoulders; the bezel scutiform and engraved with a shield of arms: or, two lions passant.

19th century.

D. ·74 in. L. of bezel, ·46 in. Weight, 106 grains.

680. SILVER; the shoulders modelled, one in the form of St. George, the other as a dragon clutching the hoop. Circular bezel engraved with a shield of arms: per pale, two hunting horns. Legend: Allzeit fröhlich ist unmöglich.

Plate X. *German, 19th century.*

D. ·94 in.

D. RELIGIOUS AND ECCLESIASTICAL

I. Devotional Rings.

(a) 13th to 16th centuries.

681. GOLD; exterior of hoop engraved with legend: ✠ AVE MARIA GRACIA PLENA DN, each letter in a concave panel.

13th century.

D. of hoop, ·8 in. Weight, 39 grains. (Soden Smith Coll.) Cf. *Journ. Brit. Arch. Assoc.* xiii, pl. xxxix.

The last two letters (DN) represent the *Dominus* of *Dominus tecum*. The sentence, the Latin version of the Angelic message to the Virgin in the Annunciation (Luke i. 28), is very commonly found upon the minor products of mediaeval industrial art. It was doubtless considered to have a prophylactic virtue, and is sometimes found in conjunction with familiar charm-words such as AGLA (cf. no. 218, and *Arch. Journ.* iv, p. 78).

682. SILVER; legend: ✠ AVE MARIA GRACIA PLENA, each letter in a depression.

13th century.

D. ·87 in. 1849.

683. GOLD; a plain slender hoop engraved on the exterior: AVE MARIA GRACIA PLENA.

13th century.

D. of hoop, ·81 in. Weight, 23 grains.

684. GOLD; plain hoop with legend: ✱ AV : E MARIA : G ✱. The bezel consists of two raised settings one above the other, the upper with a sapphire, the lower a ruby.

Plate XI. *13th century.*

D. ·86 in. D. of bezel, ·4 in. Weight, 28 grains.

685. GOLD; legend: AVE MARIA GRAC, preceded and terminated by quatrefoils in square sunk panels. The bezel is a high conical oval setting, from which the stone is missing.

13th century.

D. ·86 in. L. of bezel, ·5 in. Weight, 51 grains.

686. SILVER; legend: ✱ AVE MARIA G, with a ridge between each pair of letters; pyramidal bezel surmounted by a cluster of five pellets.

13th–14th century.

D. of hoop, ·91 in. H. of bezel, ·26 in. (Soden Smith Coll.)

687. GOLD; flat hoop with legend: ✱ AVE : MARIA : GRACIA : PLENA; above and below, raised borders, the upper complete and pearled, the lower imperfect.

14th century.

D. of hoop, ·81 in. Weight, 56 grains.

688. GOLD; hoop of triangular section terminating in conventional monsters' heads; of the bezel there remain only two claws, once supporting a stone. On the outer faces of the hoop, the legend: ✱ AVE MARIA GRAT|IA PLENA DOMI.

See figure. *14th century.*

D. ·88 in. Weight, 30 grains. (Braybrooke Coll.) Found at Volterra.

689. SILVER; thick flat hoop with legend: AVE MARIA GRACIA PLE. The bezel is a raised foliated setting with a coral stud revolving on a pin.

Italian, 14th century.

D. 1·04 in Castellani Coll. 1872.

690. SILVER GILT; flat hoop with legend: AVE ◇ MARIA G reserved in the metal. Bezel in the form of two quatrefoils, on the uppermost of which is a heart.

14th century.

D. ·96 in. D. of bezel, ·66 in. Durden Coll. 1893.
The leaf of the lower quatrefoil is broken.

690a. GILT METAL; flat hoop with legend: AVE MARIA GRA; it contracts towards a projecting pyramidal bezel.

English, 14*th century*.

D. 1·02 in. Durden Coll. 1893. Found at Ash, near Blandford.

691. GOLD; legend on sides of hoop: AVE MARIA, the letters reserved in the metal, and the words interspersed with leaves; pearled borders. The bezel consists of two raised settings side by side, each cut to a quatrefoil at the top, one containing a turquoise, the other a ruby.

15*th century*.

D. ·96 in. D. of bezel, ·5 in. Weight, 41 grains. (Londesborough Coll.)

692. GOLD; the hoop forms on the outer side a series of concave panels in which are engraved the letters of the legend: AVE MARIA G; between the words are quatrefoils; pyramidal bezel engraved with foliate designs.

Plate XI. *Italian*, 15*th century*.

D. ·94 in. Weight, 108 grains. From Arezzo.

693. BRONZE; formerly gilt; legend: AVE MARIA GRACIA PLENA.

15*th century*.

D. of hoop, ·95 in. (Londesborough Coll.)

694. SILVER; wreathed hoop; bezel with median ridge and legend: ihc maria.

See figure. 15*th century*.

D. ·92 in. L. of bezel, ·6 in. (Braybrooke Coll.)

695. SILVER; legend: Anna Maria; between the words engraved branches.

English, 15*th century*.

D. ·92 in. Sloane Coll. 1753.

696. BRONZE; in the form of a buckled strap; legend: MATER DEI MEMENTO.

See figure. 14*th century*.

D. 1 in. (Braybrooke Coll.)

The inscription is intended for *Mater Dei memento mei*. Cf. no. 394 and ring in Norwich Castle Museum, *Catalogue*, 1902, no. 1125.

Cf. *Journ. Brit. Arch. Assoc.* xiii, pl. xl; *Arch. Inst. York Meeting*, 1848, p. 16; *Norwich Meeting*, 1851, p. xlix; *Proc. Soc. Ant. London*, iv, 1867, p. 16.

697. BRONZE; of similar form; legend: O MATER DEI MEMENTO.
14th century.

D. ·94 in. (Braybrooke Coll.)

698. BRONZE; same form and legend.
14th century.

D. of hoop, 1 in. From Ixworth, Suffolk.

699. ANOTHER; similar; legend: MATER ✠ DEI ✠ MEMENTO///.
14th century.

D. ·86 in. 1865.

700. SILVER; flat hoop with legend: ✠ IESVS : MARIA, the letters filled with niello.

14th century.

D. 1·08 in. Sloane Coll. 1753.

701. SILVER GILT; legend: ihc nazarenꝰ rex iudeoꝝ, the terminal letters foliated. Bezel in the form of a heart, from which issue two flowers.

Plate XI, and *see* figure. *English, 15th century.*

D. 1·16 in. (Braybrooke Coll.) From Bury St. Edmunds.

This inscription, like the *Ave Maria* of preceding numbers, is of frequent occurrence in mediaeval personal ornaments. Cf. *Proc. Soc. Antiquaries of London*, xi, p. 79. The words are from Matthew xxvii. 37.

702. SILVER; a hoop of triangular section with legend: AVE MARI : GR. ✠ IhC NAXAEN9 REX IV ✠ DEORV (*Iesus Nazaren(us) Rex Iudacoru(m)*).

14th century.

D. ·92 in. Sloane Coll. 1753.

703. GOLD; the hoop is of triangular section with legend: DE|VS IN|NOMIN|E : TV|O : SAL|VV : ME|FAC : E|TIN. Projecting oval bezel with a chalcedony.

See figure. *Italian, 14th century.*

D. 1·12 in. Weight, 70 grains.
The chalcedony is probably not the original stone.

704. GOLD; once enamelled; the hoop a slender wire; quatrefoil bezel with the monogram IhC reserved in the metal between a crown surmounted by a cross above, and three pellets below.

14th century.

D. 1 in. Weight, 23 grains.

For rings with the sacred monogram cf. *Proc. Soc. Ant. London*, vii, p. 104.

704a. BRONZE; the hoop wreathed and engraved with sprigs on the shoulders; octagonal bezel engraved with the sacred monogram ihs between branches.

English, 15th century.

D. 1 in. L. of bezel, ·6 in.

The surface of the ring is roughened by some chemical action, which has also given it a golden appearance.

705. GOLD; the inside of the hoop engraved with the legend: Qui p(ro) aliis orat p(ro) se laborat. The circular bezel is engraved with a quatrefoil panel, on which the letters ihc are reserved in the metal.

Plate XI, *row* 4. *15th century.*

D. 1 in. Weight, 157 grains. (Soden Smith Coll.)

706. GOLD; slender hoop with shaped shoulders; bezel an oval raised setting covered with a plate engraved with the monogram ihs: above, a cross, and below, foliate ornament.

Plate XI, *row* 1. *Early 16th century.*

D. ·82 in. Weight, 47 grains.

707. GOLD; the hoop engraved on the shoulders with foliate designs: oval bezel with ihc in relief.

Early 16th century.

D. ·7 in. Weight, 27 grains. From Cambridge.

708. SILVER; the shoulders nielloed; oval bezel with the sacred monogram on a ground of niello within a foliate border.

See figure. *Italian, 15th century.*

D. ·84 in.

709. ANOTHER, similar.

D. ·82 in.

710. SILVER; circular bezel with ihs upon a hatched background.

Italian, 15th century.

D. ·9 in. L. of bezel, ·6 in. (Octavius Morgan Coll.)

711. SILVER; oval bezel on which is the sacred monogram in niello.

15th century.

D. ·86 in. 1854. Found in Galway.

712. GOLD; legend on the hoop: ✠ O ΘΘST : ΛNΘL : DΘ : ΘhΛSƐΘΛTΘ|SΘV : ΘSPOSΘ : Λ IhΘSV ΘRISƐ.

Plate XI, *row* 5. *13th century.*

D. ·94 in. Weight, 77 grains. (Braybrooke Coll.)

A nun's ring. 'This is the ring of chastity. I am the spouse of Jesus Christ.' Rings were from an early period given to novices on taking the veil to signify their espousal to Christ. Widows also took vows of chastity and wore a ring regarded as a token of similar espousal (Harrod in *Archaeologia*, xl, pt. 2, quoted by Jones, *Finger-ring Lore*, p. 241).

713. GOLD; high octagonal bezel set with a crystal over a piece of red cloth. On the outer side of the hoop, legend in relief: **help gott unde maria gaud.**

German, *15th century.*

D. 1·68 in. D. of bezel, ·93 in. Weight, 280 grains. An old possession of the Museum.

714. GOLD; hoop expanding at shoulders into monsters' heads, supporting globe from which rises a high conical bezel with fluted sides and eight claws; it contains a flat plate of gold rudely engraved in intaglio with three standing draped figures, of which the central is Our Lord.

12th century.

D. 1·2 in. Weight, 102 grains. Castellani Coll. 1872.

715. SILVER; plain hoop with ends overlapping at the back and engraved on the shoulders; rectangular bezel with a cross in niello.

15th century.

D. ·84 in. Castellani Coll. 1872.

716. GOLD; thick plain hoop engraved on the outer side with two scourges, beyond one of which is the crescent moon; small rectangular raised bezel engraved with a cross pattée. In the interior of the hoop is engraved: **Sēe Michael.**

See figure. *English, late 15th century.*

D. ·98 in. Weight, 97 grains. Given by the Friends of the British Museum, 1902.

One shoulder is battered, and the representation of the sun, corresponding to the moon on the other side, has been obliterated.

717. GOLD; the bezel is engraved with the Vernicle surrounded by a legend.

14th century.

D. ·9 in. Weight, 138 grains. Found at Geneva.

The ring is much worn.

718. GOLD; a massive broad band, engraved on the outer side with Christ standing in the tomb; the Cross and the Instruments of the Passion are behind him, and the Five Wounds at intervals round the hoop, that of the side being larger and by itself, the others of smaller size and in pairs. Between these subjects are engraved the descriptions of the Five Wounds, viz. **The well of pitty, the well of merci, the well of confort, the well of gracy, the well of ewerlastingh lyffe,** the last next to the large wound, to which it applies. In the interior is engraved: **Wulnera quinq̄ dei sunt medicina mei pia | crux et passio X̄ri sunt medicina michi jaspar | melchior baltasar ananyzapta tetragrammaton.**

See figure. *English, 15th century.*

D. 1·06 in. Weight, 786 grains. Found at Coventry in 1802, and known as the Coventry ring.

Archaeologia, xviii. 306; *Cat. of the Special Exhibition . . . on loan at South Kensington*, 1862, no. 7176; *Proc. Soc. Ant. London*, 1911, p. 340.

The Five Wounds of Our Lord were venerated in the fourteenth and fifteenth centuries; confraternities were formed in their honour, and they were sometimes represented on a shield, as

in the fragment of stained glass at Sidmouth Church (*Proc. Soc. Ant.*, as above, p. 342). The great wound in the side was commonly described as the Well of Everlasting Life, and the other names are usually as here, though at Sidmouth Wisdom replaces Pity. (For the Great Wound *see* W. Sparrow Simpson, *On the measure of the wound in the side of the Redeemer*, in *Journ. Brit. Arch. Assoc.* xxx, p. 357.) For the mystical type of the Christ of Pity, unknown in the earlier Middle Ages, but frequent from the close of the fourteenth century, *see* E. Mâle, *L'art religieux de la fin du moyen âge en France*, pp. 91 ff., and *Proc. Soc. Ant.*, as above, p. 343.

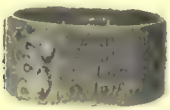
For the Instruments of the Passion, which had been placed on a shield from the beginning of the fourteenth century, *see* Mâle, as above, p. 97.

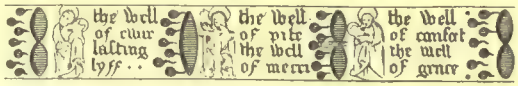
Other rings with the Instruments of the Passion and the wounded hands and feet are in private possession in England: they are in a different style, and appear to be of rather later date than the present example.

From a passage in the will of Sir John Shaw, alderman of London, dated 1487, it would appear that rings of this type may have been not uncommon (*Notes and Queries*, 9th series, xi, p. 308: 1903). Few are likely to have been as massive as the present example, which, with no. 719, appears for the moment to be almost the sole representative of the class. A similar ring, stated to have been found in Surrey, was described by John Piggott, Esq., F.S.A., in *Notes and Queries*, 4th series, vol. x, p. 330: 1872.

For the names of the Three Kings in magic *see* no. 885, and for *Ananizapta*, no. 870. For *Tetragrammaton*, one of the ten names of God, *see Proc. Soc. Ant.*, 1st series, iv, pp. 86 and 91; *Arch. Journ.* xl, p. 317; *Journ. Brit. Arch. Assoc.* xi, pp. 317, 318. It was one of the most frequent and important of magical names of power from mediaeval times to those of Jacob Böhme.

719. GOLD; a broad hoop engraved on the outer side in three equidistant places with the Five Wounds, one larger than the rest represented alone, the others in two pairs. To the right of the wounds are engraved religious subjects: near the large wound, the Trinity; near the others two representations of the Virgin





standing with the Child. In the interspaces is the legend: **The well of pite the well of merci | the well of confort the well of grace | the well of ewerlasting lyff.** Round the inside of the ring is an inscription in three lines, a small star separating each word from the next:

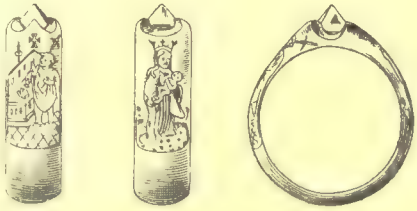
Vulnera quinque dei sunt medicina mei
pia crux et passio xri sunt medicina michi
jaspar melcior balthazar ananyzapta tetragmaton.

See figure. *English, 15th century.*

D. ·96 in. Weight, 136 grains.

Cf. note on the preceding number.

720. GOLD; the hoop engraved on the shoulders: the bezel cut into a trefoil containing a crystal of diamond. On one shoulder is engraved the Virgin standing with the Child, on the other Thomas à Becket before an altar on which are a chalice, mitre, cross and candle: a sword pierces his head from above.



See figure. *English, 15th century.*

D. 1 in. Weight, 158 grains.

Proc. Soc. Ant. London, 1st series, i, p. 165.

For Thomas à Becket upon rings cf. *Proc. Soc. Ant.* xii, p. 55.

721. GOLD; a broad band engraved on the outer side with figures of St. John the Baptist and St. Anthony, each standing upon the calix of a flower. Between them, a scallop-shell and a tau-cross. Within is the legend: A·A COMFORT; a star after each letter.

See figure. *English, late 15th century.*

D. ·86 in. Weight, 135 grains. Sloane Coll. 1763.

The tau found on the shoulders of various signets (cf. nos. 528, 530, 532, and *Proc. Soc. Antiquaries of London*, 1st series, iv, p. 187) is an emblem of St. Anthony; the form, which is that of the Greek letter T, came to be associated with the crutch-like stick which he was

thought to have carried as a swineherd; but a mystical meaning attached to it from an early date, due to its resemblance to the cross. It was regarded as the mark which the man wearing a linen garment set upon the foreheads of the righteous in the Vision of Ezekiel (ix. 2 ff.), and it is so represented on Rhenish enamels of the twelfth century, an example of which is in the British Museum. Some of the rings bearing this emblem may have been worn by members of different orders of St. Anthony. This may have been the case with the gold ring of Richard Mayo, Bishop of Hereford, A.D. 1504-16 (*Archaeologia*, xxxi, p. 251), which has a tau and bell on each shoulder. Insignia of the military order of the Knights of St. Anthony, instituted by Albert II, Duke of Bavaria and Emperor, before his proposed campaign against the Turks in A.D. 1382, included a gold collar in the form of a hermit's girdle, from which hung a T with a small bell attached (*Proc. Soc. Ant. London*, vi, p. 53). Monuments show persons wearing mantles with the tau, e.g. Sir Roger de Bois and his lady (C. A. Stothard, *Monumental Effigies*, p. 93).

St. Anthony was regarded as the especial preserver against erysipelas (St. Anthony's fire); but he was also, like SS. Adrian, Sebastian, and Roch, invoked against the pest. His relics were preserved in the Church of St. Antoine de Viennois in Dauphiné, whither they had been brought from Constantinople in the eleventh century. Possibly some of the rings bearing his effigy or the tau may commemorate visits to this famous place of pilgrimage (E. Mâle, *L'art religieux de la fin du moyen âge*, p. 195).

As is well known, the tau form was used for episcopal staves in the Roman Church down to the twelfth century; in the Greek Church it has been continuous from very early times, and was perhaps derived from the crutch used in support during long periods of standing.

The following numbers, 722–69, belong to the class commonly known, from the decoration with figures of saints and religious subjects, as iconographic. They are English, and of the fifteenth century.

They were originally enamelled, though in most cases all traces of this have disappeared: cf., however, no. 750 and *Proc. Soc. Antiquaries of London*, vi, 1876, p. 510. In the descriptions enamel is only mentioned where considerable traces remain. The principal colours seem to have been green, white, and black. There can be no doubt that a number of these rings, whatever their original purpose, were used as betrothal or as love-rings, many being inscribed with legends which make this destination almost certain (e.g. nos. 725, 742). Other rings of the iconographic class bear the legend *en bon an*, which seems to indicate that they were presented as New Year's gifts (e.g. no. 761, and cf. nos. 473, 527, 940, 941). One discovered on the site of Lewes Priory, Sussex, bore this motto, the bezel being engraved with the patron saints of the house (*Arch. Journ.* vii. 321). Others have been discovered at Attleborough and elsewhere (*ibid.* p. 323).

For purposes of comparison it has been found more convenient to retain such examples in the present class than to separate them from the rings with similar religious figures but without legend.

The subjects most commonly found on iconographic rings are the Trinity, the Virgin and Child, St. John the Baptist, and saints especially venerated at the close of the Middle Ages, SS. Christopher, George, Margaret, Catharine, and Barbara. St. George would naturally be found on English rings; St. Catharine, as the patron saint of young girls, would also be frequently represented.

St. Christopher and St. Barbara owe their great popularity to the belief that they protected from sudden death. (Cf. E. Mâle, *L'art religieux de la fin du moyen âge*, p. 191.)

722. GOLD; the hoop spirally fluted and engraved on the shoulders with sprigs and the words loial desir; hexagonal bezel engraved with the Trinity.

D. ·74 in. L. of bezel, ·42 in. Weight, 55 grains. 1893. Found near Southampton.
Cf. a ring in the Victoria and Albert Museum (no. 693–'71).

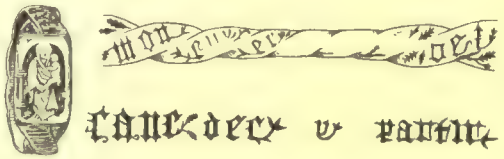
723. GOLD; the hoop has at the back a raised disk, the rest being imbricated; near the bezel are engraved flowers. Oval bezel engraved with the Trinity.

D. ·86 in. D. of bezel, ·4 in. Weight, 97 grains.

724. GOLD; hoop engraved on the shoulders: + I trust in God; stars between the words. Oval bezel, engraved with the Virgin and Child within a glory, the Virgin holding a lily in her left hand.

D. ·9 in. L. of bezel, ·6 in. Weight, 88 grains. Found on the site of Liverpool St. Station, London.

725. GOLD; the wreathed hoop with legend: Mon | cuer | (a) vez, with foliate ornament. Oblong bezel engraved with the Virgin with the Child beneath a canopy. In the interior, legend: sanc dec|p|partir, the final letters floriated.



See figure.

D. ·76 in. L. of bezel, ·4 in. Weight, 65 grains.

This is one of the rather numerous rings mentioned in the previous note (p. 111) which, while devotional in subject, may have been used as love-rings. The legend: *Sans départir* (lit., 'without distributing'; sense, 'all my love is yours') is frequently employed as a love motto. Thus it is found on a silver brooch from the Tower of London with the equally common words *mon cœur avez* (*Arch. Journ.* ix, p. 116); and on the ring no. 978 below in conjunction with the words *à nul autre* (ibid. v, p. 160). Cf. nos. 728, 736, 978, and Norwich Castle Museum, *Catalogue*, 1909, no. 997.

Mon cœur avez is a frequent motto on love-rings. Cf. nos. 742, 752, 1009, and the signet no. 558.

726. GOLD; oval bezel engraved with a standing figure of St. John the Baptist carrying the lamb.

English, *15th century*.

D. ·8 in. L. of bezel, ·25 in. Weight, 31 grains. (Soden Smith Coll.)

727. GOLD; once enamelled; the outer side of the hoop forms a series of lozenges. Rectangular bezel is engraved with St. George standing with shield and lance over the dragon.

D. ·84 in. D. of bezel, ·5 in. Weight, 61 grains. 1855. (Bernal Coll.) Said to have been found in the Thames.

For rings with St. George cf. *Proc. Soc. Ant. London*, xvii, p. 29.

728. GOLD; once enamelled; on the hoop the legend: **ſans de partir** between lozenges. Oval bezel with St. Christopher carrying the infant Christ.

D. ·81 in. L. of bezel, ·5 in. Weight, 45 grains. 1871.

Cf. no. 725.

729. GOLD; the hoop wreathed and engraved upon the shoulders with flowers and legend: **aullt re**(?) **bien.** Rectangular bezel with St. John carrying the lamb, or St. Christopher.

D. ·82 in. L. of bezel, ·42 in. Weight, 70 grains. (Londesborough Coll.)

For a ring with St. Christopher and legend: *nul aultre*, cf. *Proc. Soc. Ant. London*, iii, p. 269.

730. GOLD; on the shoulders the legend: **de bon cuer**, with interspersed flowers and sprays. Rectangular bezel with St. John the Baptist carrying the lamb.

D. ·84 in. L. of bezel, ·45 in. Weight, 69 grains.

Cf. nos. 767, 939, and ring found near York, *Arch. Journ.* xxi, p. 91, in the Waterton Collection.

731. GOLD; wreathed hoop with legend: **de boen cuer**, and interspersed foliate ornament. Rectangular bezel with St. John the Baptist carrying the lamb, the ground formerly enamelled.

See figure.

D. ·86 in. D. of bezel, ·43 in. Weight, 95 grains. Given by John C. Rose, Esq., 1910.

For the inscription cf. nos. 730, 732, and a ring in the Victoria and Albert Museum (no. 692–'71).

732. GOLD; the outer side of the hoop forms a series of lozenges, each with a single letter of the legend: **de boen coer.** Rectangular bezel engraved with St. Christopher carrying the Child on his shoulder; at each end, rays.

D. ·76 in. L. of bezel, ·4 in. Weight, 50 grains. (Londesborough Coll.)

733. GOLD; the outer side of hoop is wreathed and engraved with the letters of an indeterminate legend, and with leaves. Rectangular bezel with the standing figure of a female saint (St. Barbara ?).

D. ·8 in. L. of bezel, ·5 in. Weight, 53 grains. Found in 1880 on the banks of the Frome, Bristol, on the site of Messrs. Fry's works.

734. GOLD; hoop fluted at the back; imbricated shoulders. Oblong bezel engraved with a standing figure of St. Barbara, with tower in her right hand.

D. ·66 in. L. of bezel, ·4 in. Weight, 38 grains.

A small ring, either a child's ring or worn on the second joint of the finger.

St. Barbara carries a diminutive tower because a tower was the cause of her martyrdom. The legend relates that her father built a tower in which to imprison her, and that, seeing two windows only, she in his absence ordered a third to be added that the three might symbolize the Trinity. On his return he was so enraged that he struck off her head.

735. SILVER GILT; wreathed hoop, ridged and pearled; the shoulders engraved with floral designs. Oblong bezel engraved with a standing figure of St. Barbara (?).

D. of hoop, ·78 in. L. of bezel, ·54 in. (Soden Smith Coll.)

736. GOLD; the hoop spirally channelled, the shoulders engraved with flowers and the legend: Sans de|partier. Bezel engraved with a figure of St. Margaret rising from the back of the dragon and holding a cross.

D. ·76 in. L. of bezel, ·5 in. Weight, 59 grains.

For the inscription *see* no. 725.

737. GOLD; shoulders engraved; rectangular bezel with figure of St. Catharine crowned, and holding wheel and sword.

D. ·8 in. L. of bezel, ·48 in. Weight, 29 grains.

738. GOLD; hollow hoop, with letters of a defaced legend upon a band of lozenges. Oval bezel engraved with a standing figure of St. Catharine, holding the wheel in her left hand and a sword in her right.

D. ·94 in. L. of bezel, ·4 in. Weight, 71 grains.

739. GOLD; the shoulders chased with foliate ornament. Oval bezel engraved with a figure of St. Catharine standing with wheel and sword.

D. ·82 in. L. of bezel, ·4 in. Weight, 70 grains.

740. GOLD; cabled hoop; rectangular bezel revolving on a swivel, engraved on one side with a standing figure of St. John the Baptist carrying the lamb, on the other a female saint (St. Margaret?) crowned and holding a long cross.

D. ·92 in. L. of bezel, ·45 in. Weight, 133 grains. (Braybrooke Coll.)

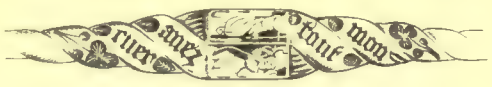
741. GOLD; at the back, legend: sans * fyn; on the shoulders flowers. The bezel is ridged, with two concave panels, one engraved with St. John the Baptist carrying the lamb, the other with St. John the Evangelist holding a chalice.

D. ·9 in. L. of bezel, ·47 in. Weight, 103 grains.

The inscription is usually *joye sans fin* (cf. nos. 924–7): the words might be construed in either a religious or a secular sense (cf. no. 760).

742. GOLD; wreathed hoop engraved on the shoulders with flowers and legend: **tout mon | cuer auez**. Rectangular bezel engraved with standing figures of St. Margaret (?) holding a long cross, and St. Christopher.

See figure.



D. ·84 in. L. of bezel, ·4 in. Weight, 71 grains. 1854.
Arch. Journ. xi, p. 187.
A similar inscription is frequent on love-rings (cf. nos. 558, 725, 752, 1009).

743. GOLD; the shoulders engraved with sprays of flowers. Ridged bezel engraved on one face with the half-figure of Our Lord in the tomb, on the other with the Virgin or a female saint.

D. ·92 in. L. of bezel, ·4 in. Weight, 56 grains.
For the figure of Our Lord cf. no. 718.

744. GOLD; wreathed hoop pearled and ridged; on the shoulders flowers. Ridged bezel engraved on one face with the Trinity, on the other with St. Catharine.

D. ·96 in. L. of bezel, ·44 in. Weight, 106 grains. From Alresford, Hants.

745. GOLD; cable hoop; the shoulders channelled and engraved with flowers. Ridged bezel engraved on one face with the Angel of the Annunciation, on the other with the Virgin.

D. ·92 in. L. of bezel, ·4 in. Weight, 78 grains. (Soden Smith Coll.)
For the Annunciation on similar rings cf. *Proc. Soc. Ant. London*, 2nd series, iv, p. 284.

746. GOLD; half of a ring cut as a gimmel. The exterior of the hoop is of cable design, and each shoulder is engraved with flowers. The half of the ridged bezel is engraved with the Angel of the Annunciation. On the surface (concealed when the two halves were together) is engraved: **en bon.** Two projections on the edge of the hoop served to fasten the halves together.

D. ·96 in. L. of bezel, ·44 in. Weight, 19 grains.
The other half of the ring must have had the Virgin, and the word *an*, completing the legend: *en bon an*. For this motto *see* note preceding no. 722.
Cf. nos. 423, 527, 940, 941. The same motto, which may indicate a New Year's gift, is found on the ring of John Stanbery, Bishop of Hereford, who died A. D. 1474 (*Archaeologia*, xxxi, p. 249).

747. GOLD; wreathed hoop, ridged and pearled; the shoulders engraved with flowers. Ridged bezel engraved on one face with the Virgin and Child, on the other with St. George on foot, transfixing the dragon with a spear. In the interior the legend: **per bon amor.**

D. ·92 in. L. of bezel, ·47 in. Weight, 112 grains.
This is another common motto. It is found on an iconographic ring from Dallinghoe, Suffolk (*Arch. Journ.* xvii, p. 183). Cf. also no. 758.

748. GOLD; the hoop ornamented with zigzag pearled bands, the channels between engraved with flowers still partially filled with green and white enamel. Ridged bezel engraved on one face with St. George, on the other with St. Christopher; both have remains of black enamel.

Plate XI.

D. ·9 in. L. of bezel, ·44 in. Weight, 105 grains. Sloane Coll. 1753.

749. GOLD; wreathed hoop, ridged and pearled: the shoulders engraved with flowers and rays. Ridged bezel engraved on one face with St. Margaret holding a long cross and standing on the dragon, on the other with St. Catharine.

D. ·92 in. L. of bezel, ·54 in. Weight, 100 grains. (Soden Smith Coll.)

750. SILVER; similar hoop, the shoulders rudely engraved with flowers, still partly filled with green enamel. Ridged bezel rudely engraved with two saints enamelled in black.

See figure.

D. 1·06 in. L. of bezel, ·52 in. (Braybrooke Coll.) Found on the site of Garendon Abbey, Leicestershire.

751. SILVER; similar hoop, the shoulders engraved with flowers. Ridged bezel rudely engraved with figures of St. John the Baptist (?) and another saint.

D. ·86 in. L. of bezel, ·5 in.

752. GOLD; similar hoop and bezel, the latter engraved with figures of St. Margaret holding a long cross and standing above the monster, and St. Barbara holding the tower. In the interior the legend: **mon cor abes.**

D. ·82 in. L. of bezel, ·4 in. Weight, 78 grains. 1891. Treasure trove, Fressingfield, Suffolk.

For the inscription cf. nos. 558, 725, 742.

753. SILVER GILT; the hoop wreathed at the back; the shoulders rudely engraved with sprigs. Ridged bezel engraved with a male and a female saint.

See figure.

D. ·94 in. (Braybrooke Coll.) Found in a gravel-pit at Chesterford, Essex.

754. SILVER; similar type: the bezel rudely engraved with two saints.

D. ·84 in. L. of bezel, ·46 in. (Braybrooke Coll.) Found in 1860 at Leiston Abbey, Saxmundham.

755. SILVER GILT; the hoop has on each shoulder a flat panel engraved with a conventional design. Ridged bezel rudely engraved with two saints.

D. 1 in. (Hailstone Coll.)

756. SILVER GILT; similar hoop, engraved on the shoulders with bands of zigzag. The bezel has two vertical panels side by side, each rudely engraved with the standing figure of a female saint.

Plate XI.

D. ·86 in.

757. GOLD: wreathed hoop, pearled and ridged; the shoulders are channelled and engraved with flowers. Bezel with three concave panels engraved with standing figures of the Virgin and Child, St. Christopher, and St. Barbara or St. Margaret. Inside the hoop, the legend: honnour et ioye.

Plate XI.

D. ·96 in. Weight, 130 grains. 1871. Found at Norwich.
Arch. Journ. xvii, p. 182.
The same inscription is found on the ring of Archbishop Bowet of York, 1407–23 (*Archaeologia*, xlv, p. 404). Cf. *Proc. Soc. Antiquaries of London*, iv, 1867, p. 16.

758. GOLD; hoop of similar type. Bezel with three concave panels rudely engraved with three standing figures of saints, two of whom are female. In the interior is engraved: por bon amour.

See figure.

D. ·9 in. Weight, 111 grains. 1871. Found at Dallinghoe, Suffolk.
Arch. Journ. xvii, p. 182. For the inscription cf. no. 747.

759. GOLD; hoop of similar type, but the wreathing angular in four places; bezel with three panels engraved with standing figures of St. Christopher, St. Barbara, and St. Catharine (?). Inside the hoop the legend: en bon cor.

See figure.

D. ·9 in. Weight, 134 grains. 1900. Found at St. Gennys, near Bude, Cornwall.

760. GOLD; wreathed hoop, pearled and ridged, shoulders engraved with flowers; bezel rudely engraved with three saints. Within the hoop is the legend: ioye sanz fyn, with stars between the words.

D. ·9 in. Weight, 109 grains. Roach Smith Coll. 1856. Found in London.
For the motto cf. nos. 741, 924.

761. GOLD; the shoulders spirally channelled and engraved with flowers, once enamelled. The bezel has three panels, one engraved with the Virgin and Child, the other two with indeterminate figures. In the interior the legend: **en bon an.**

D. ·9 in. Weight, 103 grains. (Soden Smith Coll.)

The ring is much worn. For the motto cf. nos. 473, 527, 746. 940, 941, also a ring now in the collection of Sir Arthur Evans (*Catalogue of the Loan Collection of Ancient and Modern Jewellery, &c., South Kensington*, 1872, no. 861).

762. SILVER: wreathed hoop ridged and pearled, shoulders engraved with flowers. Bezel with three longitudinal panels, roughly engraved with figures of saints.

D. 1 in. L. of bezel, ·54 in. Found at Ipswich.

763. SILVER; similar hoop; shoulders engraved with flowers and cross-hatching. Bezel with three panels, each rudely engraved with the figure of a saint.

D. ·88 in. L. of bezel, ·54 in. (Soden Smith Coll.)

764. SILVER GILT; at the back of the hoop three lozenge panels, engraved with floral ornament; angular shoulders, channelled and engraved; bezel with three concave panels, each rudely engraved with the figure of a saint.

D. ·94 in. L. of bezel, ·6 in.

765. SILVER; the shoulders channelled and engraved with a letter T; bezel with three panels, rudely engraved with a figure of a saint and bands of zigzag.

D. ·96 in.

766. SILVER GILT; the hoop similar to no. 762, &c. Bezel with three concave panels, engraved with figures of saints: St. John the Baptist between St. Barbara and an indeterminate female saint.

Plate XI, and *see* figure.

D. ·96 in. L. of bezel, ·68 in. (Braybrooke Coll.) Ploughed up in 1854 on the White Farm in the parish of Shapwick, Dorsetshire.

767. GOLD; hoop similar to no. 764; bezel with three vertical concave panels engraved with the Trinity between two figures of saints. In the interior the legend: **de bon cuer.**

D. ·86 in. L. of bezel, ·42 in. Weight, 88 grains. Found during gleaning at Priors Salford, Evesham.

The ring is considerably worn. For the motto cf. nos. 730–2, 939.

768. SILVER; the hoop channelled on the shoulders, where it is engraved with flowers. Bezel with three vertical concave panels, each rudely engraved with the half-figure of a saint.

D. ·94 in. L. of bezel, ·64 in. 1849.

(b) 16th century and later.

769. BRONZE; slender hoop; lozenge-shaped bezel with the letters I H S in relief.

D. ·74 in.

770. SILVER; the shoulders chased; circular bezel with I H S reserved on a hatched ground, between foliations.

Plate XI, and *see* figure. *16th century.*

D. ·94½ in. D. of bezel, ·66 in. (Braybrooke Coll.)

771. GOLD; engraved shoulders; heart-shaped bezel having in the centre I H S within a radiate border.

See figure. *17th century.*

D. ·9 in. L. of bezel, ·76 in. Weight, 39 grains. (Braybrooke Coll.)

772. SILVER; a narrow hoop engraved on the outer side: IESVS MARY IOSEPH, with rosettes between the words.

18th century.

D. ·82 in.

773. SILVER; slender flat hoop with a standing figure of the Magdalen in low relief; legend: S. M. MAGDALENA + ORA PRO M(E).

18th century.

D. ·76 in. Sloane Coll. 1753.

774. GOLD; the hoop engraved with lozenges on the shoulders; hemispherical bezel, ribbed on the under side, containing beneath crystal glass the *Pater Noster*, in minute characters within a circle upon white paper.

Plate XI. *18th century.*

D. ·82 in. D. of bezel, ·38 in. Cf. no. 2045.

775. GOLD; bezel, which is protected by glass, has an eye in pink enamel, the pupil being formed of the Lord's Prayer in minute characters.

English, 18th century.

D. ·78 in. L. of bezel, ·54 in. Weight, 29 grains. 1897.

776. SILVER GILT; convex hoop with dots closely set in diagonal lines, and two oval panels, one engraved with a cross resting on a mount, the other with the Virgin and Child.

16th century.

D. ·97 in. Sloane Coll. 1753.

777. GOLD; broad hoop channelled at the back, the shoulders moulded. The bezel is a pierced disk with the Crucifixion between the Virgin and St. John; pearled border.

Plate XI. *Early 16th century.*

D. 1·04 in. D. of bezel, ·54 in. Weight, 235 grains.

778. IVORY SIGNET; circular bezel engraved with the Crucifixion between the Virgin and St. John; legend: IN HOC SIGNO VINCES.

See figure. *16th century.*

D. ·92 in. D. of bezel, ·6 in. (Braybrooke Coll.) Found in Suffolk; cf. a gold signet with the same device found at Warkton, near Kettering (*Arch. Journal*, iii. 335).

The hoop has been restored at the back.

778a. SILVER; engraved shoulders, much worn; oval bezel engraved with I H S, the cross and the three nails; round the border: GIROИIMO GODO.

Italian, 16th century.

D. 1·14 in. L. of bezel, ·7 in.

779. GOLD; very slender hoop; bezel an oval setting protected by glass, containing, upon a dark ground, the Crucifixion between the two thieves, with the Virgin and St. John in relief, in gold on a dark ground. The lower side of the bezel has in the middle I H S in dark enamel within a foliate border reserved upon a ground of similar enamel.

17th century.

D. ·98 in. L. of bezel, ·4 in. Weight, 40 grains.

780. GOLD; slender hoop; the bezel a shallow rectangular setting containing a figure of Our Lord crucified, and legend: Vive Jesus in white enamel on a dark ground.

17th century.

D. ·9 in. L. of bezel, ·36 in. Weight, 20 grains.

781. SILVER, once gilt; the bezel formed of pierced scrolls divided by a cross bearing a figure of Our Lord; the rest of the hoop is wreathed.

See figure. *17th century.*

D. ·9 in. Given by the Trustees of the Christy Collection, 1865.

This type somewhat recalls that of Martin Luther's betrothal-ring at Leipsic, which has on the shoulders the Crucifix and Instruments of the Passion, and is reproduced in various late examples. Cf. J. Szendrei, *Catalogue de la Collection de bagues . . de Madame G. de Tarnoczy*, p. 344.

782. GOLD; the hoop roughened to simulate bark; upon one side is applied a figure of Our Lord crucified with the skull of Adam beneath his feet. Rays issue from the angles of the cross, above which is a *titulus* engraved with INRI.

18th century.

D. 1 in. Weight, 96 grains.

783. GOLD; oval bezel engraved with a mounted St. George piercing the dragon, the princess kneeling behind him.

English, 16th century.

D. ·82 in. Weight, 45 grains. 1871.

Cf. no. 727.

784. COPPER GILT; the shoulders have conventional floral designs in relief; the oval bezel contains an Agnus Dei, painted in colours, under glass.

16th century.

D. ·9 in. L. of bezel, ·8 in.

785. GOLD; on the shoulders foliate designs reserved on a ground of black enamel. Octagonal bezel containing an enamel painted in colours with the Virgin and Child; legend: Maria Hilff.

Plate XI. *Late 17th century.*

D. ·72 in. L. of bezel, ·34 in. Weight, 19 grains.

The enamel is German. The ornament of the hoop resembles that of English mourning-rings of the same period.

786. GOLD; slender hoop and large oval bezel with a half-figure of a saint in relief. in gold upon a black ground. The saint is in prayer before a crucifix, at the foot of which rests an oval medallion with a half-figure of the Virgin.

18th century.

D. 1 in. Weight, 110 grains.

787. BRONZE SIGNET; hoop of triangular section, engraved and chased with floral and geometrical designs; pointed oval bezel with a gold plate in which is inlaid an octagonal sard engraved in intaglio with a figure of St. John Nepomuk, standing upon a bridge in ecclesiastical vestments, holding a cross in one hand and an indeterminate object in the other; below his feet are the letters I. B. F. P, and round the oval cavity in which the figure is cut is a border of stars.

19th century.

D. 1·12 in.

St. John Nepomuk, Canón of Prague, was martyred by being flung from a bridge into the Moldau. His statues are therefore usually found on bridges. A miraculous light is said to have surrounded his body, indicated in art by the stars surrounding his head and figure. (Cf. C. Cahier, *Caractéristiques des Saints*, pp. 390, 699.)

Nos. 788–810 belong to the class known as decade-rings because they usually have ten projections, the fingers passing from one to the other during the recital of prayers; their use is therefore analogous to that of the rosary. They are said to have been known as early as the fourteenth century, but existing specimens are generally of the sixteenth century or later.

788. GOLD; with ten projections; high bezel engraved with the arms of Tichborne: vair, a chief or. Inside the hoop the legend: **Dignare me Laudare te Virgo Sacrata.**

Plate XI.

D. ·94 in. D. of bezel, ·32 in. Weight, 124 grains. 1871. Found at Netley Abbey, Hampshire.

789. SILVER; ten projections; oval bezel engraved with the arms of Crane (?): on a fess between three crosses pattée as many annulets.

Plate XI.

D. 1·2 in.

790. BRONZE; ten projections; circular bezel containing a Crucifixion between the Virgin and St. John embossed in silver under glass.

D. of hoop, 1 in. D. of bezel, ·46 in.

791. SILVER; ten projections; oval bezel with a crucifix in low relief.

D. 1·1 in. L. of bezel, ·36 in. (Octavius Morgan Coll.)

792. SILVER; ten projections; the bezel in the form of a projecting cross on three steps, engraved with a figure of the crucified Saviour.

Plate XI. *17th century.*

D. 1·7 in. (Braybrooke Coll.)

793. SILVER; similar, but of thinner metal; no figure on the cross, but a stamp with letter F (?).

D. 1·66 in. (Octavius Morgan Coll.)

794. SILVER; ten projections; with projecting oval bezel engraved with a Latin cross.

See figure.

D. 1·16 in. L. of bezel, ·32 in. (Braybrooke Coll.)

795. SILVER; ten projections engraved with whorls; high oval bezel with a cross in low relief upon a hatched ground.

D. 1·2 in. L. of bezel, ·4 in. (Soden Smith Coll.)

796. ANOTHER; of the same design.

D. 1·2 in. Durden Coll. 1893. Found on Damory Farm, near Blandford.

797. ANOTHER; similar.

D. 1·2 in.

798. SILVER; ten projections; bezel an applied square plaque engraved with a St. Andrew's cross.

D. of hoop, ·83 in. L. of bezel, ·21 in.

799. SILVER; ten projections; conical bezel engraved with I H S surmounted by a cross; below, three nails.

17th century.

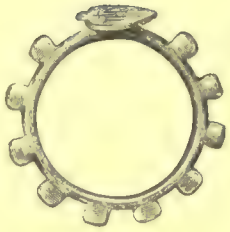
D. 1·36 in.

Decades with this device are in the Norwich Castle Museum, *Catalogue*, 1909, no. 1052, &c.

800. SILVER; ten projections; circular bezel with the same device as the last.

17th century.

D. 1·4 in. (Soden Smith Coll.)



801. SILVER; ten projections; the bezel is heart-shaped, engraved with sacred monogram I H S surmounted by a cross.

See figure.

D. of hoop, 1·18 in. L. of bezel, ·43 in. (Braybrooke Coll.)

802. SILVER; high projecting bezel engraved with the same device surmounted by a cross.

D. of hoop, 1·04 in. L. of bezel, ·27 in. (Octavius Morgan Coll.)

803. COPPER GILT; ten projections; oval bezel with the same device.

D. of hoop, ·92 in. L. of bezel, ·33 in. (Soden Smith Coll.)

804. SILVER; ten projections; circular bezel engraved with a crowned monogram MRA above a heart.

D. of hoop, 1·24 in. D. of bezel, ·43 in. (Soden Smith Coll.)

805. BRASS; oval bezel engraved with a figure of St. Christopher (?) leaning on a staff.

D. of hoop, ·88 in. L of bezel, ·54 in. (Soden Smith Coll.)

806. BRASS; oval bezel on which is engraved a bust of the Virgin in glory.

D. of hoop, ·99 in. L. of bezel, ·49 in. Obtained in Verona in 1874.

807. BRONZE; covered on the outer side with white enamel, on which are ten projections of dark blue glass; bezel in the form of a skull, also enamelled.

D. 1·3 in.

808. SILVER; ten bosses with pellets between; a larger eleventh boss serves as a bezel.

See figure.

D. of hoop, ·98 in. (Braybrooke Coll.)

809. BRONZE; similar, but without the pellets between the bosses.

D. ·9 in. Sloane Coll. 1753.

810. BRONZE; the hoop has eleven bosses of equal size.

D. ·98 in. 1865.

Perhaps a decade-ring.

Nos. 811–31 are *Memento Mori* rings (cf. nos. 1448–53).

811. GOLD; enamelled and set with jewels; the bezel is in the form of a clasped book, having on the upper side a skull in white enamel between four stones (sapphire, ruby, emerald, and diamond), and two toads and two snakes enamelled in green; the under side is engraved and enamelled with conventional designs in translucent red, blue, and green. Inside the book, on a separate plate of gold, is a white enamelled recumbent figure with skull and hour-glass, on a green ground; and on the under side of the cover is a legend in black enamel: SIVE VIVIM^{9} SIVE | MORIMVR DOMINI SVM^{9} COMMENDA DOMINO · VIAM TVAM · ET · SPERA IN · EVM · ET · IPSE FACIET (Rom. xiv. 8; Psalm xxxvii. 5). On the shoulders two groups in enamel: the Fall, and the Expulsion from Eden. The back of the hoop in the form of hands clasping a heart, enamelled.

See figure. *German, 16th century.*

D. 1·2 in. Weight, 230 grains. Waddesdon Bequest, 1898. (Bernal Coll.)
C. H. Read, *The Waddesdon Bequest, Works of Art*, &c., no. 199.
This ring is also a *fede*; cf. nos. 1002 ff.

812. GOLD; the shoulders and sides of the bezel ornamented with conventional floral designs reserved on a ground of black enamel; oval bezel set with a cameo skull in onyx.

Plate XXI. *16th century.*

D. 1·04 in. Weight, 133 grains. (Soden Smith Coll.)
This ring, like the succeeding numbers, may have been used as a mourning-ring.

813. GOLD; the shoulders chased with arabesques. The bezel is flat and hexagonal with incurved sides, containing an oval plate revolving on a swivel; the plate has on one side a skull in white enamel, on the other a merchant's mark flanked by the initials R E. Legend on bezel: + MORS BONIS GRATA.

Plate XXI. *English, 16th century.*

D. 1·1 in. L. of bezel, ·68 in. Weight, 297 grains. 1871. Found at Banstead, Surrey, in 1870.
There are traces of green enamel upon the shoulders. The hoop has been pressed out of shape at the back.
For the form cf. rings in the Victoria and Albert Museum (nos. 13–1888 and 920–'71).

814. GOLD; the hexagonal bezel has an oval cavity, once containing a death's-head. Legend: DEATH · SY · MYN + ERITAG: angular shoulders, ornamented with scrolls in relief. The meaning is: *Death is my heritage.*

Plate XXI. *Late 16th century.*

D. ·98 in. Weight, 140 grains.

815. GOLD; slender hoop scrolled at the shoulders, where it has been enamelled. Hexagonal bezel with incurved sides, having in the centre a skull enamelled in white; surrounding legend: + DYE TO LIVE. In the angles of the hexagon are engraved trefoils.

See figure. *17th century.*

D. ·98 in. L. of bezel, ·7 in. Weight, 109 grains. (Braybrooke Coll.)

The same inscription is found on a ring in the Victoria and Albert Museum (no. 920–'71).

816. GOLD; the shoulders with scrolls filled with green, blue, and white enamel; quatrefoil bezel, in the centre of which is a skull in white and black enamel; legend: + MEMENTO MORI.

English, 17th century.

D. ·9 in. L. of bezel, ·7 in. Weight, 163 grains. Sloane Coll. 1753. Found at Canterbury. On the back of the bezel is a goldsmith's mark, an H within a shield.

817. GOLD; similar ring with the same design and legend; shoulders partially enamelled in black and white.

English, 17th century.

D. ·82 in. L. of bezel, ·65 in. Weight, 78 grains. Sloane Coll. 1753. Found at Canterbury. The ring is much worn, and the details of the skull are indistinguishable.

818. GOLD; the shoulders scrolled and once enamelled; bezel with four lobes between which are small triangular projections; it has in the centre a skull in white and black enamel; round it the legend: MEMENTO MORI, enamelled in black.

English, early 17th century.

D. ·86 in. L. of bezel, ·6 in. Weight, 122 grains.

819. BRONZE; the shoulders scrolled; quatrefoil bezel, engraved with a death's-head; legend in margin: MEMENTO MORI.

See figure. *English, 17th century.*

D. of hoop, ·84 in. L. of bezel, ·65 in. (Braybrooke Coll.)

820. GOLD; oval bezel with a skull in white enamel within a black enamel border; surrounding legend: ✻ MEMENTO MORI, formerly enamelled in black.

English, 17th century.

D. ·8 in. Weight, 103 grains.

821. GOLD SIGNET; oval bezel engraved with a death's-head; beneath it the letters I · P; around, the legend: MEMENTO MORI.

Plate XXI. *English, early 17th century.*

D. ·98 in. Weight, 200 grains.

822. GOLD; circular bezel engraved with a death's-head; legend: MEMENTO MORI.

English, about A. D. 1600.

D. ·79 in. Weight, 80 grains.

823. GOLD SIGNET; octagonal bezel engraved with a skeleton standing between two growing flowers, and holding a dart and hour-glass; cable border.

Plate XXI. *English, 17th century.*

D. of hoop, ·9 in. L. of bezel, ·72 in. Weight, 143 grains.

824. SILVER; the hoop and back of bezel enriched with nielloed floral ornament; oval bezel set with an oriental garnet engraved in intaglio with a skeleton, standing with a scythe.

See figure. *Caucasian* (?), *17th century.*

D. of hoop, ·81 in. L. of bezel, ·62 in. (Braybrooke Coll.)

The projection at the back of the hoop suggests an oriental influence.

825. GOLD; the shoulders ornamented with pierced or flaming hearts, a scythe and hour-glass, and an open and a closed book, all enamelled, for the most part in white. The bezel is a skull resting upon cross-bones, similarly enamelled. In the interior the legend: MEMENTO MORI.

Plate XXI. *17th century.*

D. ·98 in. Weight, 51 grains.

826. GOLD; slender hoop, the shoulders and back of the bezel enamelled in black and translucent green. The bezel, which is lobed, has a lid representing an open flower set with diamonds; when opened it displays an enamelled skull, the interior having blue enamel, and the inner side of the lid a seeded rose in pale blue, with a border of the same colour.

Early 17th century.

D. 1·04 in. Weight, 111 grains.

826a. SILVER; slender hoop having on each shoulder a recumbent figure in relief. The bezel is in the form of a death's-head pierced at the top.

17th century.

D. 1·66 in. (Octavius Morgan Coll.)

827. IRON SIGNET, lined with brass; the shoulders have chased scrolls; octagonal bezel engraved with a skull and cross-bones.

17th century.

D. 1·06 in. L. of bezel, ·64 in.

828. IRON; broad hoop rounded on the outer side; high projecting bezel in the form of a skull.

17th century.

D. 1·62 in. Given by the Trustees of the Christy Collection, 1865.

829. IRON; the hoop imbricated; projecting bezel, one side representing a woman's head, the other a skull.

17th century.

D. ·84 in.

830. GOLD; the shoulders enamelled with tulip-like flowers, much of the enamel lost. The bezel, also once enamelled in white, represents on one side a woman's head, on the other a grinning skull; at the top is a diamond in an oval setting.

See figure. *Late 17th century.*

D. ·92 in. Weight, 36 grains.

831. GOLD; slender hoop with on each shoulder a ruby in a circular setting. The bezel is in the form of a skull and cross-bones, enamelled in white, diamonds being set in the eyes.

18th century.

D. ·82 in. Weight, 26 grains. (Octavius Morgan Coll.)

II. Ecclesiastical.

(*a*) *Papal.*

(*Chiefly dating from the 15th century.*)

The purpose of these rings is not certain; they were perhaps used as emblems of investiture or as credentials. They are always of small intrinsic value, made of gilt copper or bronze, and set with stones of little worth or with glass pastes over foil. Some are extremely massive, no. 860 weighing no less than 12 oz. avoirdupois. They usually bear the names or arms of popes and cardinals, the triple tiara, crossed keys, cardinal's hat, or mitre; those with names or emblems of reigning popes often bear, in addition, the emblems of the Evangelists. Many of the following rings from the Octavius Morgan Bequest were exhibited at the Ironmongers' Hall in 1861 (*Catalogue of the Antiquities and Works of Art*, &c., 1869, pp. 510–13. *See also* Introduction).

832. On each shoulder crossed keys in relief upon a hatched background; octagonal bezel set with malachite *en cabochon*.

Plate XII.

D. 1·4 in. L. of bezel, ·8 in. Octavius Morgan Bequest, 1888.

The crossed keys may represent the arms of Nicholas V (A. D. 1447-55).

833. The hoop longitudinally channelled, and ornamented with finely pounced designs; on one shoulder a floriated crown above three fleurs-de-lis, on the other the tiara above the crossed keys. Octagonal bezel set with a cabochon crystal above a dark green foil within a pearled border.

Plate XII.

D. 1·3 in. L. of bezel, ·78 in.

834. The hoop fluted at the back; on each shoulder in low relief a column surmounted by a crown, between foliage, which extends over the other faces. Rectangular bezel set with a silver plaque engraved with arms: a cherub's head with six wings; above, a cardinal's hat.

Plate XII.

D. 1·4 in. L. of bezel, ·8 in. Octavius Morgan Bequest. 1888.

The column is that of the Colonna family, and the ring has been ascribed to Martin V, 1417–31, but there were cardinals of the family of Colonna in 1378, 1405, 1426, and 1480. The arms on the bezel are those of Cardinal Boccafusco (d. 1585), who evidently used it at a later date.

835. Quadrangular bezel set with a crystal. On one shoulder in relief the arms of Cibo (a band chequy: a chief of St. John of Jerusalem), enclosed within the infulae of a mitre; on the other side a hat with tassels.

D. 1·5 in.

Cf. no. 836.

Innocent VIII (1484-92) was cardinal in 1473. Members of his family (Cibo) were cardinals in 1402 and 1484.

836. On one side of the hoop a shield of arms—two bends: a chief of St. John of Jerusalem surmounted by a mitre with infulae; on the other a hat with tassels. Quadrangular bezel set with a faceted amethyst paste.

Plate XIII.

D. 1·4 in. L. of bezel, ·84 in. Octavius Morgan Bequest, 1888.
The arms may be a misrendering of those of Cibo (cf. no. 835).

837. On one shoulder a mitre, with infulae enclosing the shield of Condolmerio—a bend; on the other a hat with tassels. Square bezel set with a crystal over red foil.

D. 1·5 in. L. of bezel, ·9 in. Octavius Morgan Bequest, 1888.
Cardinal Gabriele Condolmerio (1408–31).

838. Similar ring set with a blue paste. The same arms and ornament.

Plate XII.

D. ·92 in. L. of bezel, 1 in. Octavius Morgan Bequest, 1888.
Cardinal Condolmerio.

839. Rectangular bezel engraved in intaglio with arms of Medici (?); on one shoulder hat with tassels; on the other the same arms surmounted by a mitre.

D. 1·3 in.
The arms may represent the earlier Medici shield, but the Medici popes bore the later Medici arms: five torteaux and in chief one charged with three fleurs-de-lis.

840. On one side of the hoop in relief a shield with the arms of della Rovere: an oak with branches interlaced beneath a mitre; on the other, a cardinal's hat; the ground has been covered with blue enamel, which is also used on the shield; above the hat three disks of translucent red enamel simulating gems. Quadrangular bezel set with a pyramidal amethyst.

Plate XIII.

D. 1·62 in. L. of bezel, ·8 in. Octavius Morgan Bequest, 1888.
Sixtus IV (?), Pope, 1471–84.
Cf. ring in the Victoria and Albert Museum, no. 670-'71.

841. On one shoulder a hat with tassels; on the other a shield of arms: a bend, and in the sinister chief a cross; above, a mitre. Quadrangular bezel containing a flat sapphire paste.

Plate XIII.

D. 1·56 in. L. of bezel, ·9 in. 1872. Octavius Morgan Bequest, 1888.

842. Rectangular bezel set with a crystal; on one shoulder the tiara with two roses, all in low relief; on the other, crossed keys, above and below which are similar roses. The remaining faces have foliate ornament in the same relief, a pearled border enclosing all towards the bezel.

Plate XII.

D. 1·5 in. L. of bezel, ·54 in.
Conjecturally ascribed to Clement VI (1342–52).

843. Hoop narrow at the back; shoulders pounced on one side with three fleurs-de-lis, surmounted by a floriated crown with floral scrolls below, on the other with the papal tiara above a crescent and a floral design. The other faces are ornamented with pounced scrolls, a pearled band terminating each face towards the bezel, which is quadrangular and set with a crystal.

Plate XII.

D. 1·5 in. L. of bezel, 1 in.

844. Rectangular bezel containing a crystal: hoop narrow at the back. On one shoulder, in relief, the crossed keys; on the other a shield of arms: a bend (Condolmerio). On the other faces, foliage.

Plate XII.

D. 1·4 in. L. of bezel, ·92 in.
Eugenius IV (1431–47).

845. Rectangular bezel set with a crystal rose foil. On one shoulder the same arms and the tiara; on the other, crossed keys with radiant suns and foliage, all delicately pounced. On the remaining faces, rays.

Plate XII.

D. 1·42 in. L. of bezel, ·94 in. Octavius Morgan Bequest, 1888.

846. Hoop channelled at the back; on one shoulder is engraved the tiara, on the other the crossed keys; on the other faces are sun's rays; above, a pearled border. Quadrangular bezel set with a crystal over amethyst foil.

Plate XIII.

D. 1·38 in. L. of bezel, ·86 in. Octavius Morgan Bequest, 1888.
Perhaps Nicholas V, A. D. 1447–55.

847. Narrow hoop, with a cross at the back; on each shoulder a shield, one bearing a fleur-de-lis, the other the crossed keys and a mitre. Quadrangular bezel with a raised setting containing an agate.

Plate XIII.

D. 1·66 in. L. of bezel, ·84 in.

848. Plain hoop; shoulders and other faces engraved with sun's rays issuing from four segments of circles, and between, inverted fleurs-de-lis. Quadrangular bezel containing a flat crystal paste.

Plate XIII.

D. 1·64 in. L. of bezel, 1·07 in.

849. Slender hoop; on one shoulder in low relief the *biscione*, on the other a cardinal's hat, with foliage; on the two other faces sun's rays. Rectangular bezel set with a doublet over garnet foil.

Plate XIII.

D. 1·35 in. L. of bezel, ·84 in. Octavius Morgan Bequest, 1888.
(?) Cardinal Ascanio Sforza, †1505. The *biscione*, the device of the Visconti and Sforza of Milan, is a large serpent with a child in its mouth.

850. Rounded hoop engraved on the outer side with the *biscione* and with a double-headed eagle. Round the bezel, the Evangelists' symbols in high relief, and between them two pairs of shields, one of each pair paly of seven, the other bearing a cross. Octagonal bezel set with a crystal.

Plate XII.

D. 1·7 in. L. of bezel, ·96 in.

851. Quadrangular bezel set with a pyramidal amethyst paste. On the four sides the Evangelists' symbols in relief; on the shoulders are engraved the crossed keys with cord and tassel, and the papal tiara with infulae.

D. 2·1 in. (Braybrooke Coll.)

852. Massive ring; on one shoulder beneath the tiara a shield of Condolmerio, on the other, beneath a floriated crown, a shield with the crossed keys, and a chief. On the sides the symbols of the Evangelists in high relief. Quadrangular bezel with a blue paste in a raised setting.

Plate XII.

D. 2·1 in. L. of bezel, 1·14 in. Octavius Morgan Bequest, 1888.

Eugenius IV (Gabriele Condolmerio, 1431–47). Cf. nos. 837–8, and a ring with the same arms in the Ashmolean Museum at Oxford (no. 428).

853. At the back of the hoop, the legend: **PAPA CALISTO.** On one shoulder, in relief, a crowned eagle, displayed; on the other, the crossed keys; on the four faces round the bezel the symbols of the Evangelists in relief. Quadrangular bezel from which the setting is lost.

Plate XIII.

D. 1·8 in. L. of bezel, 1·14 in. Octavius Morgan Bequest, 1888.

Calixtus III, A. D. 1455–8.

854. The same symbols, but a two-headed eagle crowned, and the crossed keys; both engraved. The bezel set with a smoky crystal.

Plate XIII.

D. 1·7 in. L. of bezel, 1·1 in. Octavius Morgan Bequest, 1888.

855. Quadrangular bezel set with a flat crystal in a raised setting; on the four sides the symbols of the Evangelists in relief. On one shoulder, the arms of Piccolomini in relief, surmounted by crossed keys; on the other the tiara, of which the infulae extend to the back of the hoop and enclose the legend: **PAPA PIO.**

Plate XIV.

D. 1·9 in. L. of bezel, 1·22 in. Octavius Morgan Bequest, 1888.

Pius II, Piccolomini (1458–64).

In the inside is engraved: Thomas Windus, F.S.A., Stamford Hill, 1819. A ring with the same arms and legend is in the Bargello at Florence. Cf. also examples in the Victoria and Albert Museum (nos. 665, 667–'71) and the Ashmolean Museum (no. 429); also *Catalogue of the Antiquities, &c., exhibited in the Ironmongers' Hall, London*, p. 497, 1869.

856. Similar ring; with the same arms and legend; set with a jasper.

D. 1·8 in. L. of bezel, 1·2 in. Octavius Morgan Bequest, 1888.

857. Broad flat hoop inscribed at the back PAPAVLV on a scroll. On one shoulder the shield of Barbo: a lion rampant debruised by a bend, surmounted by the crossed keys; on the other, the tiara; on the sides the symbols of the Evangelists. Quadrangular bezel with a raised setting containing a clear glass painted on the under side with St. Peter and St. Paul carrying their emblems.

Plate XIV.

D. 2·04 in. L. of bezel, 1·36 in.
Paul II (1464–71).
A ring with the same arms and similar legend is in the Bargello at Florence.

858. Rounded hoop, with legend: PAVLVS · PP. SECMDVS (*sic*) between engraved laurel borders. On the two sides the shields of France surmounted by a crown, and of Barbo with a tiara in chief; at the angles, the symbols of the Evangelists in relief. Oblong bezel with a faceted sapphire paste in a high setting with cable borders.

Plate XIV.

D. 2·1 in. L. of bezel, 1·4 in. Octavius Morgan Bequest, 1888.
Mr. Morgan suggested that the Barbo arms with the tiara in chief may have been borne by Marco Barbo, relative of Paul II, cardinal in A. D. 1464 (*Proc. Soc. Ant.*, 1st series, iv, p. 230). Cf. a ring in the Correr Collection, Venice (V. Lazari, *Notizie* &c. *della Raccolta Correr*, no. 1001).

859. Legend in two lines at the back of hoop: PAVLVS PP | SECVNDVS. On one shoulder is the shield of Barbo surmounted by the tiara and crossed keys; on the other the shield of Aragon surmounted by a crown; on the other faces are the symbols of the Evangelists in relief. Quadrangular bezel cut into a quatrefoil, with a raised setting containing a foiled rose crystal.

Plate XIV.

D. 2·3 in. L. of bezel, 1·6 in. Octavius Morgan Bequest, 1888.
Paul II. A ring of this pope, with the same legend, and arms of Aragon, is in the Bargello at Florence. Cf. rings in the Correr Collection (V. Lazari, as above, nos. 1003, 1004), and at South Kensington (Nos. 663–'71 and 664–'71).

860. At the back of the hoop, legend in relief in two lines: INOCETI | PAPA · ꝩAV. On one shoulder the arms of Cibo: a bend chequy, on a chief a cross of St. John, surmounted by a tiara; on the other the crossed keys; all in relief. On three sides are the symbols of St. Mark, St. Luke, and St. John, in relief; that of St. Matthew has been removed. Quadrangular bezel with an elaborate raised setting, forming an eightfoil at the base and containing a piece of looking-glass.

Plate XIV.

D. 2·3 in. L. of bezel, 1·5 in.. Octavius Morgan Bequest, 1888.
Innocent VIII, A.D. 1484–92.

(*b*) *Episcopal.*

In addition to no. 861, which in style is allied rather to the 'papal' group, the collection contains only one ring which can be described with certainty as episcopal, and that is of modern date (no. 862). It is, however, quite probable that a number of the mediaeval rings in the Ornamental section may deserve the description, especially those set with large sapphires (cf. nos. 1827 ff.). But though there is one definite statement (no. 1827) in no case is there any decisive evidence, and it has seemed better to place these examples with other rings of their period than to isolate them on grounds which are conjectural. On the variety of type in the rings of known bishops, and on the consequent difficulty in deciding which among the unauthenticated rings may properly claim the title Episcopal, *see* Introduction.

861. ENAMELLED; oblong bezel set with a pyramidal amethyst; on one shoulder on a ground of yellow enamel the Virgin seated with the Child, beside her a pot with a lily; on the other, on a similar ground, a half-figure of an abbess with crosier and book, and beside her a branch. On each side, on a ground of blue enamel, a shield with crossed keys under a hat with twenty tassels. On the back of the hoop, on a blue ground: ЄPISC · LVGDVN.

D. 1·7 in. L. of bezel, 1 in. Octavius Morgan Bequest, 1888.

This ring, which has been re-enamelled in modern times, has been attributed to Charles of Bourbon, Cardinal Archbishop of Lyons, A.D. 1466 88; but none of the occupants of that see appears to have borne the crossed keys. The word *Episc.* might imply another Lugdunum, e.g. Lugdunum Convenarum (St. Bertrand de Comminges), a bishopric in the South of France. But here too the crossed keys are not known to have been borne by any of the bishops; it has been suggested, however, that the John who was bishop in 1465 may have adopted them, like Pope Nicholas V, because he was not of an armorial family (O. Morgan, *Arch. Journ.* 1857, p. 178). Cf. a ring in the Victoria and Albert Museum, no. 741-'71.

862. GOLD; plain hoop and octagonal bezel, containing an amethyst with a border of brilliants upon which, fixed to two crossed bands of gold, is the shield of the Archbishopric of Mayence: a wheel on a ground of brilliants, surmounted by mitre, cross, and crosier.

19*th century.*

D. 1·1 in. Weight, 197 grains.

On the sides and back of the bezel is engraved: A humble sister in Christ to his Eminence the R^{t} R^{d} Cardinal Wiseman, Dec. 25, 1853.

E. AMULET-RINGS.

(Cf. also nos. 218, 445, 718.)

863. GOLD; the bezel a raised oval setting; slender flat hoop; legend: MVЄMIIMGRMI, the letters separated by pairs of vertical lines.

Plate XV. *14th century.*

D. ·84 in. L. of bezel, ·3 in. Weight, 22 grains.

The formula may possibly be intended for *Ave Maria gratia plena* very carelessly written.

864. GOLD; slender hoop of triangular section, the outer side having two faces engraved with a legend: ЄA | ЄNO : | OIT | OIP | AN &c., interrupted in five places by rectangular projections engraved with quatrefoils. The bezel containing a sapphire.

Plate XV. *14th century.*

D. 1 in. Weight, 36 grains. (Soden Smith Coll.)

865. GOLD; slender flat hoop with nielloed legend: + AAЄLA · AЄLA · ЄЄLA · ЄHOTIS. Bezel, an oval raised setting containing a ruby.

Plate XV. *14th century.*

D. ·96 in. L. of bezel, ·25 in. Weight, 28 grains. (Castellani Coll.)

Much of the niello is lost.

866. GOLD; the hoop of triangular section with monsters' heads at the shoulders supporting a bezel with four claws enclosing an opal. Legend on outer side of hoop: + AЄLA + AD///OS + VDROS + IDR|OS + TЄBAL + ЄVT + Є////////; in interior: TEBAL : ЄVT : ЄVTA//////.

Plate XV. *14th century.*

D. ·72 in. L. of bezel, ·5 in. Weight, 150 grains. (Braybrooke Coll.)

The charms upon this ring are among the most popular employed in mediaeval and later magic (cf. no. 218). The first word is of frequent occurrence on personal ornaments, such as rings and brooches, but is also found on larger objects, such as on the bronze horn at Dover (*Journ. Brit. Arch. Assoc.* xxvii, p. 403) and on the wax disks used by Dr. Dee (*Proc. Soc. Ant.*, xxi, p. 380). It is formed from the Latin equivalents of the initial letters of Hebrew words meaning *Thou art mighty for ever, O Lord* (*Ate Gebir Leilam Adonai, see Arch. Journ.* xxiv, p. 68, xxvi, p. 229). The English medical MS., temp. Edward III or Richard II, now in the Royal Library at Stockholm, includes it in a charm against fever (*Archaeologia*, xxx, p. 400), and in the *Encheiridion Leonis Papae*, ed. 1647, p. 58, it occurs with *Ananisapta* (cf. no. 870) as a charm of potency (see Naudé, *Apologie pour les grands hommes soupçonnés de magie*, 1712).

The words *Tebal* (*Tahebal*), *Gut*, *Guttani* (*Guttu*, *Gutta*, *Guthman*, *Ghether*, &c.), commonly associated with *adros*, *idros*, *udros*, are very frequent charms. The Stockholm MS. quoted above includes the first word in a long charm for *peynys in theth* (toothache). It has

been conjectured that the sentence stands for similarly sounding Hebrew words which signify *Time, the World, Vanity*, &c., the whole alluding to the mutable fortunes of humanity (C. W. King in *Arch. Journ.* xxv, p. 232). Sometimes they were used in conjunction with other formulae. With *Verbum Caro factum* (cf. no. 229) and *Ihesus Nazarenus* they are found in a MS. volume in the Chapter Library at Canterbury (*Liber Maioris Voluminis Secretorum*) as part of a charm against spasms (*Arch. Journ.* xviii, p. 64). For examples of *Tebal*, &c., on rings, brooches, &c., *see Arch. Journ.* iii, pp. 267, 358; v, p. 159; *Notes and Queries*, 4th series, x, p. 311, and cf. nos. 218, 872–3; for *Agla*, ibid., iii, p. 358 (gold ring found at Newark, 1741), iv, p. 78. The syllable *Gut* occurs frequently in other combinations upon charm-rings (*Archaeologia*, xxx, p. 400; *Proc. Soc. Ant. London*, 2nd series, iii, p. 340, iv, p. 125).

867. Gold; a plain flat hoop inscribed on the outside: + BNΔROT · BARPC : IΛROΓ ·, and in the inside with further characters. The inscriptions were all originally filled with niello, much of which remains.

Plate XV.

D. ·86 in. Weight, 77 grains. From St. Germans. Obtained in 1882.

868. Gold; the hoop has on the outer side flutings engraved at intervals with letters and crosses: + Λ + G + L + Λ.

14*th century.*

D. ·8 in. Weight, 19 grains. (Soden Smith Coll.)

Cf. note to no. 866.

869. Silver; flat hoop engraved on the outer side with the legend: AVE MARIA GRACIA PLE; oval bezel with legend: $\frac{\text{AG}}{\text{LA}}$.

Plate XV. 14*th century.*

D. of hoop, ·99 in. L. of bezel, ·36 in.

This answers to the description of the ring found on the finger of a skeleton exhumed outside the south gate at Gloucester (*Arch. Journ.* iv, p. 78).

870. Gold; hoop of triangular section having on the two outer sides a legend of which the letters are reserved in the metal: DUM DICITUR ANANIS3A(P)TA EST MALA MORS CAPTA | ANANIS3A(P)T AM HERIT ILE QUEM LAEDERE QUERIT.

14*th century.*

D. of hoop, ·92 in. Weight, 55 grains.

The ground between the letters was perhaps filled with niello.

Ananizapta (*Anamizapta*), or *Anamizaptus* was usually a charm against epilepsy or falling sickness, though it appears also to have served against intoxication (*see* below). The couplet on the present ring is more correctly given on a ring in the Waterton Collection (in the Victoria and Albert Museum):

Est mala mors capta dum dicitur Ananizapta
Ananizapta ferit illum qui laedere quaerit.

Another variant is given in a magical MS. in the British Museum (Sloane, 389), where it is connected with the *Signum Tau* (*Journ. Brit. Arch. Assoc.* xl, p. 311; and *see* above, no. 721, for the connexion of the Tau with St. Anthony). The Stockholm MS. says (f. 35): *For ye fallȳg ewell. Sey yis word anamzaptus in hys ere qhwā he is fallyn doū in y^t ewyll, and also in a womanys ere anamzapta . . .*

Cf. no. 876, and for other rings with *Ananizapta see Arch. Journ.* xvi, p. 303; xviii, p. 91; *Journ. Brit. Arch. Assoc.* xxxiii, p. 117.

The word may be susceptible of an explanation on principle similar to that which resolved the mystery of AGLA (cf. no. 866). As early as 1491 Guarinus in his *Vocabularium* gives an explanation based on this principle, though the language to which he applies it is not Hebrew but Latin: *Ananisapta mala mors interpretatur et quaelibet littera repraesentat unam dictionem, scilicet: Antidotum Nazareni Auferat Necem Intoxicationis Sanctifice(n)t Alimenta Pocula Trinitatis Alma.* Here drunkenness is the evil against which the charm is employed (*see* E. Le Blant, in *Rev. Arch.*, 1892, Pt. I, p. 57). *Ananizapta* is found in conjunction with *Agla*, and is also associated with the names of God, *Emmanuel* and *Tetragrammaton* (Reichelt, *Exercitatio de Amuletis*, 1676, p. lvi, fig. 2).

871. GOLD; hoop of triangular section engraved on the outer faces with legend: ✠ GVGVHΘHVGVBΘAVAVALDΘRA | ✠ VRVANIALRRA ✠ PhAΘΘARAO ·:· ✠. In the interior are engraved other characters.

See figure. *14th century.*

D. ·8 in. Weight, 56 grains. (Braybrooke Coll.)

872. SILVER; the hoop square in section, and engraved on all four faces with magic legends: + ĀIR ✠ DΘBΘL ✠ GVT ✠ GVTTĀNIΦT'
✠ GVGGVGBĀLTΘBĀNI · ĀLPHĀΘTW
✠ ĀXΘRĀΘXΘRĀVΘXΘPΘĀVΘLĀGĀIN
✠ ĀOLVONO

and other characters.

14th century.

D. ·9 in. Obtained in Florence, 1882.

For the first line cf. no. 866. The second line occurs upon a brooch in the Waterton Collection at South Kensington (*Arch. Journ.* xviii, p. 64; xx, p. 201).

873. BRASS; octagonal hoop inscribed on the outer side: TΘBĀL GVT GVTDĀNI.

15th century.

D. of hoop, ·82 in. (Londesborough Coll.: T. Crofton Croker, *Catalogue*, &c., no. 57.)

Cf. no. 866.

874. SILVER; flat plain hoop with legend in interior: ✠ GOTH ✠ GĀBΘS ✠ GIBΘL.

Late 15th century.

D. of hoop, ·99 in.

875. SILVER; a plain hoop with legend on the outer side: anazapta and another word separated by branches.

15th century.

D. ·95 in. Given by B. Purnell Purnell, Esq., 1856.

The ring is broken. Cf. no. 870.

876. GOLD; the oval bezel is pierced with a trefoil aperture, once containing a gem; the hoop has four oval panels engraved with the Trinity, the Virgin and Child, St. George, and St. Christopher, probably once enamelled. In the interior is the legend: Gut + got + hunuyu + ananizapta.

Plate XV, and *see* figure. *Late 15th century.*

D. ·94 in. Weight, 137 grains.

Said to have been ploughed up at Hatfield near Hornsea. *Proc. Soc. Ant. London*, 2nd series, xi, p. 387. For the inscription cf. no. 866.

877. GOLD; the hoop of triangular section, with projecting rosettes interrupting a legend reserved in the metal: + IHXAS | AVTEM T|RANSIENS | ILLE | IHXAS AVTEM | TRANS|IENS LL. Rosettes and floral scrolls are interspersed between the words. Projecting oval bezel between panels engraved with conventional ornament; it is set with a cameo sard representing the head of genius or cherub in three-quarter face.

Plate XV. *Italian, 14th century.*

D. 1·1 in. L. of bezel, ·34 in. Weight, 37 grains. (Spitzer Coll., no. 1880.)

The cameo is of the 16th century.

The words *Iesus autem transiens*, &c. (Luke iv. 30) were very generally used as a charm against dangers of travel by sea and land, more especially against attack by robbers. Mandeville, ch. x, says: *and therefore seyen some men when thei dreden them of thefes on any way, or of enemyes,* Jesus autem &c., *in tokene and mynde that our Lord passed through oute of the Jewes' crueltie and scaped safely fro hem.* Edward III used the text in the legend of the gold noble struck to commemorate his escape in the naval battle off Sluys (*see* C. W. King, *Arch. Journ.* xxvi, p. 231).

For examples of rings with this formula cf. nos. 231, 239, 895, and *see Proc. Soc. Ant. London*, ix. p. 97; *Arch. Journ.* xxv, p. 67; Pichon Coll., *Sale Catalogue*, 1897, no. 66.

878. GOLD; flat hoop thickening towards a pyramidal bezel set with a crystal of diamond; on the outside of the hoop, legend reserved in the metal: IESVS AVTEM TRANSIENS PER MEDIVM ILLORVM; rosettes between the words.

Plate XV. *Italian, 14th century.*

D. ·98 in. Weight, 90 grains.

879. GOLD; legend on outer side of hoop: + Jehus autem transi(ens); raised oval bezel with four claws containing a hexagonal garnet.

Plate XV, and *see* figure. *14th century.*

D. 1·01 in. L. of bezel, ·42 in. Weight, 45 grains. Castellani Coll. 1872.

The ring may be older than the inscription; but black letter is found on other Italian rings of the 14th century (cf. no. 229), as well as upon personal ornaments of Italian workmanship found at Chalcis in Euboea (*Archaeologia*, lxi, p. 397–8).

880. WHITE METAL, GILT; hoop convex on the outer side with cable edges. On the exterior, the legend: ✠ IHSVS.

15th century.

D. of hoop, 1·23 in.

This may be simply a devotional ring, but the use of Our Lord's name as a 'Name of power' may justify its insertion in the present place. It occurs alone in magic sigils, e. g. in the British Museum Add. MS. 25,311.

881. SILVER; legend reserved upon a hatched ground: ✠ IHSVS NAZARENVS REX IVDE.

14th century.

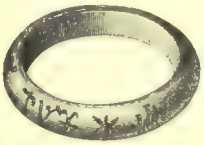
D. ·9 in. (Soden Smith Coll.)

Iesus Nazarenus Rex Iudaeorum or *Iesus Nazarenus* is very common upon mediaeval rings, brooches, and other objects. (Cf. *Arch. Journ.* vii, p. 195; xi, p. 80, 285; xvii, p. 166; xx, p. 201; *Journ. Brit. Arch. Assoc.* ix, p. 74; xiv, p. 342; *Proc. Soc. Ant. London*, xi, p. 79.) It occurs in MS. collections of charms in positions where its magical intention is beyond dispute, e. g. in the *Liber Maioris Voluminis Secretorum* in the Chapter Library at Canterbury. Here it forms part of the charm against spasms noticed elsewhere (no. 866).

882. SILVER; legend: ✠ Ihc Nazarenus rex.

See figure. *15th century.*

D. 1·02 in. (Braybrooke Collection.) Found during railway excavations at Colchester in 1848.



883. BRONZE; broad flat hoop divided horizontally into two bands bearing a raised legend: IHSVS ✠ NAZARENVS ✠ REX in irregular Lombardic capitals. The bezel is an applied quatrefoil.

15th century.

D. of hoop, ·88 in. From Ixworth, Suffolk.

884. BRONZE; thin hoop with a worn inscription in relief, probably *Ihesus Nazarenus Rex*; the bezel an applied quatrefoil.

See figure. *15th century.*

D. ·97 in. (Braybrooke Coll.) From the Thames.

885. GOLD; legend: Jasper . melchior . baltasar . in god is ar.
Plate XV. *15th century.*

D. ·9 in. Weight, 88 grains. (Londesborough Coll.)

The names of the Magi, or Three Kings, do not occur in the Canonical or Apocryphal Gospels; it has been suggested that they may be of Mithraic origin, and that they may be borrowed from titles of Mithras as 'the White One', 'the King of Light', 'the Lord of Treasures' (C. W. King, *Arch. Journ.* xxvi, p. 234). They were supposed to be of especial efficacy against falling sickness, though the Stockholm MS. (*see* under no. 866) includes them in a long charm against fever (*Archaeologia*, xxx, p. 400).

The *Lilium Medicinae* of Bernard of Gordon (late 13th cent.) contains the following passage: 'Si aliquis est in paroxismo. Si ponat os supra aurem patientis et dicat ter istos tres versus procul dubio statim surgit:

Gaspar fert mirram, thus Melchior, Baldasar aurum:
Haec tria qui secum portabit nomina regum
Solvitur a morbo, Christi pietate, caduco.

(*Magistri Bernardi de Gordonio Lilium Medicinae*, Pt. II, ch. xxv, *De Epilepsia*: Lugduni, 1486. Quoted by E. Le Blant, *Rev. Arch.*, 1892, Pt. I, p. 60.)

The first of the three verses has remained in use in Europe down to modern times (ibid.). The names of the Kings are common on mediaeval ornaments, and through the celebrity of the relics of the Three Kings at Cologne outlived most magical formulae, and they are mentioned by Sir Thomas Browne in his *Vulgar Errors*, Book v, ch. viii. For instances of their use in comparatively recent times *see Journ. Brit. Arch. Assoc.* xxx, p. 370. They are inscribed on the Glenlyon brooch in the British Museum (Pennant, *Tour in Scotland*, i, p. 103).

For mediaeval examples of rings, &c., with the names *see Arch. Journ.* vii, p. 333; iii, p. 77; xv, p. 274; *Proc. Soc. Ant. London*, 2nd series, iv, p. 519; viii, p. 332; xix, p. 264; *Journ. Brit. Arch. Assoc.* xviii, p. 84; xxxvi, p. 101; *Notes and Queries*, 3rd series, x, 1866, p. 8; C. Roach Smith, *Collectanea Antiqua*, i, p. 120; ii, p. 50; *Catalogue of the Ironmongers' Exhibition*, p. 485.

886. BRASS; hoop of triangular section engraved on the outer faces with legend: ✱ IASPAR BALTAZAR MELCHIOR.
15th century.
D. of hoop, ·85 in.

887. SILVER GILT; hoop with inscription on the outer side in letters reserved in the metal: IASPAR ✱ BALTASAR MEL . . .
Plate XV. *15th century.*
D. of hoop, ·89 in. (Octavius Morgan Coll.)

888. SILVER GILT; legend: ✱ IASPPAR BALTA ✱ | SAR MELCHIOR.
15th century.
D. ·9 in. 1856. Roach Smith Coll. Found in London.

889. GOLD; hoop on outside divided by vertical ridges into eight compartments in which is the legend: IN NOIMNE DOIMNI, formerly enamelled black.
13th century.
D. of hoop, ·82 in. Weight, 58 grains.
The legend (*In nomine Domini*) may well have an exorcistic sense. The phrase *In nomine Patris et Filii et Spiritus Sancti* is frequent in books of magic.

890. GOLD; exterior of hoop divided by beaded vertical ridges into eight compartments engraved with legend: + IN NOMINE DOMINE.

13th century.

D. ·77 in. Weight, 41 grains.

The inscription has probably been enamelled.

891. GOLD SIGNET; massive hoop expanding to an oval bezel scrolled at each end and enclosed by a chased serpent with its tail in its mouth; within the circle a pentagram, in the outer angles of which are the letters ASLSV (reversed).

Plate XV. *16th century.*

D. ·96 in. L. of bezel, ·82 in. Weight, 587 grains. (Octavius Morgan Coll.)

The letters will form the word *Salus*.

The serpent with its tail in its mouth is the emblem of eternity. The pentagram, which has a similar significance, is among the best known of symbols. It is an essential feature in magical diagrams, and may be found in all treatises on the subject. It may be noted that it forms the centre of the figures on the largest wax disk used by Dr. Dee, and now in the British Museum (*Proc. Soc. Ant. London*, xxi, p. 380).

892. SILVER; legend: AGIOS+OTEOS+ATANATO; oval bezel set with a cameo mask in yellow marble.

Plate XV. *Italian, 16th century.*

D. ·92 in. L. of bezel, ·65 in. Presented by the Trustees of the Christy Collection, 1865.

The inscription is intended for Ἅγιος ὁ Θεὸς ἀθάνατος—*God (is) holy (and) immortal*, words occurring in the Service of the Mass, the full sentence being ἅγιος ὁ Θεὸς ἅγιος ἰσχυρὸς ἅγιος ἀθάνατος, in which form it is found in magical books, e.g. in the British Museum Add. MS. 25,311 (seventeenth century) transcribed in *Journ. Brit. Arch. Assoc.* xl, pp. 321 ff. Cf. also rings in the Victoria and Albert Museum (no. 709–'71), and the Pichon Collection, *Sale Catalogue*, no. 83.

893. BRONZE; flat hoop considerably battered; projecting oval bezel engraved: ANAEL; above, a triangle and circle; below, another sign.

17th century.

D. 1·2 in.

Anael is the name of an angel or spirit. It is found on a magic tablet by the side of a nude figure (*Proc. Soc. Ant. London*, xviii, p. 147).

894. SILVER; a plain hoop with large circular applied bezel engraved with astrological characters. In the interior is engraved the legend: *Sadayel* + *raphael* + *tiriel*, with other signs.

See figure. *17th century.*

D. ·96 in. D. of bezel, ·9 in. Sloane Coll. 1753.

The names in the interior are those of angels. Silver was the 'metal of the Moon', and this ring was probably considered to possess special virtues as a lunar amulet. The characters are analogous to those on magic tablets, on which *see Proc. Soc. Ant. London*, viii, 355; xvii, pp. 146–7; xx, p. 155.

895. GOLD; projecting oval bezel set with a toadstone; thin hoop of triangular section with a raised rosette at the back and on each shoulder, where there are also panels of engraved conventional ornament: on the two outer faces is a legend reserved in the metal, with rosettes between the words: ✠ IЄXVS AVTЄN TRANSIЄNS PAR MЄDIAN ILLORVM IBAT ЄT AЄRBAM CARO. This is continued on the under sides of the bezel, which contains a toadstone: HABITAN HST ЄT. The concluding words (*habitavit in nobis*) are absent.

Plate XV. *Italian*, 14*th century*.

D. 1·12 in. L. of bezel, ·53 in. Weight, 72 grains.

The toadstone (*crapaudina*, *bufonius lapis*, *batrachites*, *&c.*) was supposed to be carried by the toad in his head, whence it might be cut out, or to be thrown out of the mouth if the creature was placed upon a piece of red cloth. In fact the 'stones' to which this fictitious origin was ascribed are formed of the palatal teeth of a fossil ganoid fish called *Lepidotus*, common in our own oolitic and wealden strata, and receiving their coloration from the iron salts present in the rock. This colour it may have been which brought them into connexion with the gem described by Pliny as *batrachites*, and thus originated the superstition.

A silver toadstone ring is mentioned by Rabelais as worn on the thumb of the right hand: '*un gros et large anneau d'argent, en la palle duquel était enchassée une bien grande crapaudine.*' The stone was believed to be efficacious against kidney disease and to protect new-born infants. Joanna Baillie, in a letter to Sir Walter Scott often quoted in this connexion, states that one belonging to her mother was often borrowed for the latter purpose.

E. Ray Lankester, *Recreations of a Naturalist*, 1911; *Notes and Queries*, 4th series, vii (1871), pp. 399, 484.

The words *Verbum caro* are part of a text (John i. 14) which has also occurred on a previous ring (no. 229). Without precise evidence, such as direct association with a magical formula, we need not suppose that all rings bearing this legend are magical. But in the present case there can be no doubt; and the text is also found in the charm for paroxysms in the already quoted MS. in the Chapter Library at Canterbury (cf. *Arch. Journ.* xviii, p. 64), a charm intended to be written on parchment or paper, folded, and worn on the person as an amulet. For *Iesus autem transiens* see no. 878, and cf. nos. 231, 239.

For other rings with toadstones *see Arch. Journ.* xvi, p. 363; xix, p. 189; *Proc. Soc. Ant. London*, 1st series, i, p. 278.

A ring in the Waterton Collection (*Proc. Soc. Ant. London*, 2nd series, ii, p. 229) combines the toadstone with ass's hoof, on which *see* below, no. 907.

896. GOLD; slender rounded hoop expanding to an oval bezel containing a toadstone.

16*th century*.

D. 1·05 in. L. of bezel, ·5 in. Weight, 98 grains. 1897. (Soden Smith Coll.)

897. SILVER; circular bezel containing a toadstone; slender hoop, the shoulders, with back and sides of bezel, chased with floral scrolls on a ground of niello.

16*th century*.

D. 1·36 in. D. of bezel, ·62 in. 1858. Found near Harwich.

The hole at the back of the bezel was probably intended to allow a vent to the power of the stone.

898. SILVER; slender hoop; circular bezel containing a toadstone.
16th century.

D. 1·2 in. D. of bezel, ·74 in. 1901. Morel Collection.

899. SILVER GILT; flat hoop divided into rectangular panels engraved with foliate design. Circular bezel with vandyked setting containing a toadstone. To right and left of the bezel are two floral bosses.
16th century.

D. 1·32 in. L. of bezel, ·76 in. (Londesborough Coll.)

900. SILVER; circular bezel with a cable border and vandyked setting containing a toadstone.
16th century.

D. 1·05 in. D. of bezel, ·76 in.

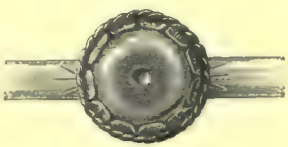
901. SILVER; engraved shoulders; oval bezel similar to the last, containing a toadstone. On the under side, the letters R and F.
Plate XV. *16th century.*

D. 1·2 in. D. of bezel, ·77 in. (Octavius Morgan Coll.)

902. SILVER; flat hoop engraved on the back with IHS; oval bezel with vandyked setting containing a toadstone.
17th century.

D. 1·1 in. L. of bezel, ·84 in. (Octavius Morgan Coll.)

903. SILVER; circular bezel with similar setting to last, containing a toadstone with a depression in the centre.
See figure. *17th century.*
D. 1·1 in. D. of bezel, ·66 in. (Braybrooke Coll.)



904. SILVER; flat hoop; circular bezel, similar to the above, containing a toadstone. On each side of the bezel is a large pellet.
Plate XV. *17th century.*

D. 1·3 in. D. of bezel, ·84 in. (Londesborough Coll.)

905. SILVER; scrolled shoulders; bezel a hexagonal raised setting containing a claw-shaped piece of horn.

Plate XV. *16th century.*

D. 1·26 in. L. of bezel, ·37 in. Castellani Coll. 1872.

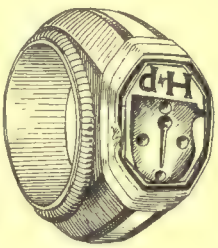
There are traces of gilding on the metal. Horn was a frequent constituent in magical rings. Cf. example in the Waterton Coll. (*Proc. Soc. Ant. London*, 2nd series, ii, p. 363).

906. SILVER; the hoop of triangular section with a quatrefoil at the back and chased scrolls upon the shoulders; hexagonal bezel set with a conical piece of horn.

See figure. *17th century.*

D. 1·2 in. D. of bezel, ·64 in. 1753. Sloane Coll.

907. SILVER SIGNET; the hoop has on the outer side a median ridge, the spaces on either side of which are filled in with ass's hoof (?). Octagonal bezel engraved with a shield of arms surmounted by the letters H. b.



See figure. *Late 16th century.*

D. 1·5 in. L. of bezel, ·74 in. Castellani Coll. 1872.

Ass's hoof was considered efficacious against epilepsy. Cf. *Proc. Soc. Ant.*, 2nd series, i, p. 278. (J. Reichelt, *De Amuletis exercitatio*, p. 20.) Two rings with hoof, one mounted in gold, the other in silver with a shield of arms bearing a crescent and a star are in the Waterton Collection in the Victoria and Albert Museum (*Proc. Soc. Ant. London*, 2nd series, i, p. 278).

For other rings with hoof *see Proc. Soc. Ant. London*, 1st series, ii, pp. 183, 229.

908. SILVER; the hoop has round the outer side a median ridge, between which and the rim on either side the ring is inlaid with ass's hoof, fluted at the shoulders. The silver bezel is engraved with a shield of arms.

Late 16th century.

D. 1·32 in. L. of bezel, ·74 in. (Zschille Coll., no. 80.)

909. BRONZE AND IRON; the outside of the hoop forms a plaited band of the two metals; on each shoulder is a copper setting, one triangular, containing a garnet, the other rectangular, from which the stone is lost. The bezel is circular, engraved in intaglio with a bear or ape, and a mirror (?); behind the bear, a letter b. The interior of the hoop is of bronze with the legend: ihc T ananizapta + xpi.

Plate XV. *Early 16th century.*

D. 1·34 in. D. of bezel, ·5 in. (Londesborough Coll., no. 39.)

Jones, p. 139.

For the word *Ananizapta*, *see* no. 870. The combinations of certain metals were supposed to impart a magical virtue, each metal having its own significance. Cf. a magic tablet made of two plates, one bronze, the other silver (*Proc. Soc. Ant. London*, xviii, p. 147).

910. SILVER GILT; on the outside of the hoop a continuous band of circular settings of twisted wire, containing a dark brown substance.

D. ·84 in. Hamilton Coll.

Probably magical.

911. ANOTHER, similar; from the same collection.

D. ·84 in.

912. SILVER GILT; wreathed hoop, ridged and pearled; on each shoulder a raised setting, containing a faceted crystal and a fluted cup with face embossed upon the bottom. Almond-shaped bezel fluted at the back, and with twisted and vandyked borders, containing a wolf's (?) tooth. At the back of the hoop is a stamp C. C., each letter within a rectangle.

Plate XV. *German, 17th century or later.*

D. 1·3 in. L. of bezel, ·86 in. (Soden Smith Coll.)

A peasant's ring, which for its general type may be compared with the rings of Class L. A wolf's tooth is a hunting charm to secure success in sport. Teeth were used as charms for other purposes; a rosary ring formerly in the Londesborough Collection (no. 24) had a tooth set in the largest projection (T. C. Croker, *Catalogue*, 1853, p. 6). Cf. also ring in the Victoria and Albert Museum (no. 816–1902).

913. SILVER; the hoop wreathed and pearled at the back, the shoulders pierced with foliations each having a raised setting with a garnet. The front of the ring has a larger setting which contains a wolf's (?) tooth.

See figure. *German, 17th century or later.*

D. 1·16 in. (Braybrooke Coll.) Cf. no. 2257.

914. SILVER; the hoop wreathed, and chased upon the shoulders, which are pierced and support an almond-shaped setting containing a tooth.

German, 17th century or later.

D. 1·04 in.

915. SILVER; the hoop wreathed at back, the shoulders pierced and each ornamented with two garnets in raised settings and a small key-shaped pendant. The bezel has two almond-shaped settings side by side containing teeth, between which is a loop with a triangular pendant representing a padlock, while above and below are two rows of three settings each containing garnets and green pastes.

South German, 17th century or later.

D. 1·02 in.

Cf. E. Fontenay, *Les bijoux anciens et modernes*, p. 65. The teeth may be those of young deer, used perhaps to symbolize purity.

F. INSCRIBED RINGS

The rings in this class are separated from the numerous inscribed rings in other groups because the inscriptions form their chief interest, whereas the others are primarily interesting for their form, use, &c. Doubtless the class contains examples which, were their original destination certain, might prove to belong other sections. Thus no. 919 may be a charm-ring; nos. 924–5 may be devotional; no. 928 may have some memorial significance. On the other hand, no. 1830 is classed with ornamental rings because much of its interest lies in its form and style.

916. GOLD; flat hoop with bezel in the form of two confronted monsters' heads. Round the outer side of the hoop the legend: RITEIDVNATATEI PLVSANIRTIEIQVES. In the interior, at the back of the bezel: EI.

See figure. *13th century.*

D. ·84 in. Weight, 43 grains. 1867. Found at Lambourn Hill, near Rochford.

917. SILVER; in form of a belt with buckle. Legend both on the outer and inner sides:

ꝺ YAT IAI AS ꝺ VOL
ꝺ DOƧT AS ꝺ IS.

English, 14*th century.*

D. 1·14 in.

918. GOLD; flat hoop; bezel an irregularly oval setting containing a sapphire. Round the hoop the legend: IHO : HIII : IIVN : POTAGH. The meaning is: *J'aime mon potage.*

See figure. *14th century.*

D. ·86 in. L. of bezel, ·2 in. Weight, 46 grains. (Braybrooke Coll.) Found at Valentine's Island, County Kerry, and acquired by Lord Braybrooke in 1853.

919. BRONZE; plain rounded hoop with applied bezel in the form of a triangle, on which is engraved a flaming torch and a legend running round the three sides: APXENTEXNOC CONNOVXEPICAPXMANEP | XMANOCOPNωΦPIOC.

Italian (?), 14*th century.*

D. 1·1 in. L. of bezel, ·86 in.
This is perhaps a magical ring.

920. GOLD; on each shoulder foliate ornament reserved upon a ground of niello and round the outer side of the hoop the nielloed legend: **Kute dormio tute vigilo victis parco nullum fugio.** A pearled band runs round the sides of the

oval bezel, which is set with an onyx of three layers cut in cameo with the figure of a recumbent dog.

See figure. *Italian, 15th century.*

D. 1·14 in. Weight, 239 grains.

The first word is probably intended for *caute*, the sense then being: 'Alert I sleep, safely I watch, I spare the vanquished, I flee from none.' Cf. a ring in the Victoria and Albert Museum (no. 143-1907).

921. GOLD; flat hoop gradually expanding to the bezel which has a cavity of irregular shape formerly containing a stone. At the right of the bezel is engraved a capital M surmounted by a crown; and following this is a partly effaced inscription once covering the whole hoop: **volldis//////////ule me: ∗n: (?).**

French, late 14th century.

D. ·95 in. Weight, 119 grains.

The ring has been broken at the back of the hoop.

922. GOLD; the hoop rounded on the outer side and engraved with the legend: **le·uaultre merci**, with floral scrolls between the words. Oblong bezel with four claws, from which the stone is missing.

English, 15th century.

D. ·86 in. L. of bezel, ·4 in. Weight, 54 grains.

The legend may be: *le vôtre merci.*

923. GOLD; the hoop rounded on the outer side and expanding to the shoulders, which are engraved with radiating wavy lines; the bezel is in the form of a Lombardic D, the interior of which was once set with a stone, now lost. Inside the hoop is engraved: **tut dis un.**

See figure. *English, 15th century.*

D. ·84 in. L. of bezel, ·38 in. Weight, 100 grains. Found at Tilty Abbey, Dunmow, Essex.

924. GOLD; rounded hoop with legend on the outer side: ✠ ioie ✠ sans ✠ fin, ✠ ioie ✠ s, the last two words reading in the opposite direction to the others; heart-shaped bezel with rays, set with a sapphire.

Plate XI, and *see* figure.

15th century.

D. ·76 in. Weight, 27 grains.

The inscription may be religious. Cf. the following three numbers, and nos. 288, 562, 741, 760; also *Arch. Journ.* xxi, p. 190.

925. GOLD; once enamelled; a flat band, once enamelled; legend on the outer side: ioie sans fin, with flowers between the leaves.

15th century.

D. ·7 in. Weight, 23 grains.

926. GOLD; a flat hoop engraved on the outside with diagonal lines between which are the words: ioie sans fyn, set diagonally, with foliage.

See figure. *15th century.*

D. ·7 in. Weight, 37 grains. (Soden Smith Coll.) Found in Westminster.

927. GOLD; hoop rounded on the outer side with foliate ornament in relief. In the interior the legend: IOYE + SANS + FIN.

16th century.

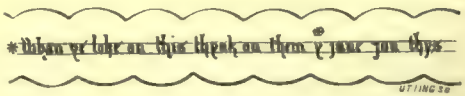
D. ·7 in. Weight, 23 grains.

928. GOLD; once enamelled; the hoop a torse of two branches from which the twigs have been cut. In the inside the legend: *Whan ye loke on this thynk on them yᵗ yave you thys.*

Plate XI, and *see* figure. *English, 15th century.*

D. 1·1 in. Weight, 295 grains. (Braybrooke Coll.)

Below the mediaeval inscription is engraved: *Found in the Thames* 1841 *at Westminster.*



The ring may have been worn as a memorial, but the form of the inscription is unusual. It has been suggested that in rings of this type the interlacing of two branches may symbolize an alliance between two families, but here again the legend is inappropriate. The form recalls the crown of thorns and suggests the possibility of a religious allusion.

929. GOLD; the hoop of triangular section engraved with legend:

+ qui plus despent qua li nafiert
Sans colp ferir a mort se fiert.

('He who spends more than belongs to him kills himself without striking a blow.') Conical bezel set with an emerald supported by two open-work scrolls, with enamelled stars and rosettes. At the end of each line of the inscription, a floral spray once enamelled.

Plate XXV, and *sec* figure. *English, about* A. D. 1400.

D. 1·01 in. Weight, 41 grains. 1899. Found in the Queen's Head Tavern, Green Lanes, Hornsey, 1898. *Proc. Soc. Ant. London*, xvii, p. 345.

930. GOLD; on the outer side of the hoop an inscription in relief: ych + woirten, followed by floral scrolls.

German, 15th century.

D. ·68 in. Weight, 30 grains.

The second word of the legend may be *warten*.

931. GOLD; the hoop composed of three panels connected by wire knots, convex on the outer sides and terminating at each end in transverse ridges; upon them is engraved the legend: Ich lidet gherne.

German, 15th century.

D. ·9 in. Weight, 70 grains.

The legend (*I bear willingly* (?)) may have reference to the chain-like form of the hoop.

932. SILVER; hoop in the form of a buckled strap; round the outer side a legend in relief: IDhGANDIRSWOD.

German, 15th century.

D. ·94 in. (Londesborough Coll., c. 31.)

933. GOLD; rounded hoop with legend in relief on the outer side: Sans + vilenie, quatrefoils separating the words.

English, 15th century.

D. ·96 in. Weight, 119 grains.

934. GOLD; a slender hoop, on the outer side of which three small pointed oval panels alternate with three applied quatrefoils; on the three former are the letters of the word: h | ie | n.

English, 15th century.

D. ·76 in. Weight, 21 grains.

935. SILVER; a flat hoop engraved on the outer side: bien en'tout; flowers and leaves between the words.

English, 15th century.

D. ·9 in. (Braybrooke Coll.) Found in the South of France.

936. Gold; hoop slightly convex on the outer side, where it is diagonally engraved and enamelled with flowers and leaves representing a wreath, bands with white enamel ground alternating with others of which the ground is plain gold. In several flowers are remains of red enamel and of green in the leaves; in the interior of the hoop is engraved: **tout pour bien.**

English, 15th century.

D. ·64 in. Weight, 45 grains.

937. Brass; flat hoop with inscription on the outer side in relief: + **tout pour bien feyre**; between the words, fleurs-de-lis.

See figure. *15th century.*

D. ·8 in. (Braybrooke Coll.) Found in a garden at Capel St. Andrew, near Ipswich (*Arch. Journ.* vii, p. 426). Cf. *Gentleman's Magazine*, cxxi, ii, p. 640.

938. Gold: the hoop with horizontal channels interrupted by four diagonal bands each engraved with a rosette and a sun. In the inside of the hoop is engraved: **myr fy hyn** (*Merci bien* (?)).

English, 15th century.

D. ·64 in. Weight, 60 grains. 1884. Found at St. Feock, Cornwall.

939. Gold; once enamelled; a plain band, engraved on the outer side: **de bon coer**, with flowers between the words.

See figure. *English, 15th century.*

D. ·74 in. Weight, 21 grains. Durden Coll. 1893.
For the inscription *see* nos. 730, 731–2, 767.

940. Silver gilt; a flat hoop engraved on the outer side: **en bon an**, with leaves between the words.

English, 15th century.

D. ·72 in.
Cf. nos. 473, 527, 746, 761; also *Proc. Soc. Ant.*, 2nd series, iv, p. 412; vii, p. 322; *Arch. Journ.* x, p. 67.

941. Silver; a flat hoop; on the outer side in relief: **en bon an**, with leaves between the words.

English, 15th century.

D. ·6 in.
Cf. the preceding number.

942. GOLD; flat hoop engraved on the outer side with legend: **ſans mal penſer**; between the words, flowers and sprays, the whole once enamelled.

See figure. *15th century.*

D. ·68 in. Weight, 42 grains. 1856.

This is a common motto. Cf. *Arch. Journal*, xi, p. 159; *Proc. Soc. Ant. London*, xi, p. 159.

943. GOLD; a hoop engraved on the outer side with three rows of gouttes; in the interior is engraved **tout a part** between floral designs.

English, 15th century.

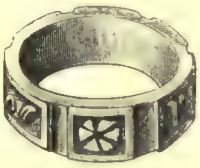
D. ·68 in. Weight, 40 grains.

944. SILVER; hoop convex on the outer side with legend in relief: **Je ſy alſo**; between the words and between the two syllables of the last word, quatrefoils enclosed in ovals.

French, 15th century.

D. ·82 in.

945. SILVER; thick flat hoop, the exterior having six raised rectangular panels, one with a rosette, the others with the letters of a legend in relief, in pairs or singly: **re | g | no | ut | i.** The last letter terminates in a foliate ornament.



See figure. *English, 15th century.*

D. 1 in. (Braybrooke Coll.)

The ending of letters in floriations is frequent in the period to which the ring belongs. Cf. nos. 725, 978, and a ring from Chalcis in the Ashmolean Museum (*Archaeologia*, lxi, p. 393, fig. 4*b*).

946. GOLD; a plain hoop engraved with three crosses, and in the interior with three letters: **ꝛ ꝛ ꝛ**, at long intervals.

15th century.

D. ·78 in. Weight, 48 grains.

The inscription may be magical.

947. GOLD; hoop engraved on exterior with foliate designs in compartments separated by diagonal cable bands; it has been enamelled. In the inside is engraved the legend: **DOMIN̄S: MICHI: ℣DIVTOR.**

16th century.

D. of hoop, ·72 in. Weight, 41 grains.

The motto is that of Cardinal Wolsey.

948. GOLD; slender hoop; oval bezel with pearled band, set with a garnet engraved with legend: DEVS PROTECTOR MEVS; the letters gilded.

Plate XI. *Early 17th century.*

D. 1 in. Weight, 91 grains.

949. GOLD; the exterior of the hoop chased with scrolls; in the interior a legend: SPRE///A VI///NT.

16th century.

D. ·74 in. Weight, 29 grains.

950. GOLD; a plain hoop rounded on the outer side where it is engraved: + THE LORDE + WYNSORE. In the interior: EA.

Early 17th century.

D. ·88 in. Weight, 65 grains.

951. SILVER; a plain band with raised rims; in the interior the legend: I LIVE IN HOPE.

English, 17th century.

D. ·82 in. Sloane Coll. 1753.

952. ANOTHER, similar. On the outer side the legend: + HONOVR GOD.

See figure. *17th century.*

D. ·9 in. (Hailstone Coll.) From Kilmattock, Co. Limerick. The hoop broken.

953. GOLD; the hoop divided into three sections ornamented respectively with white, blue, and black enamel; on the inside an inscription in letters engraved and filled with black enamel: SEPES MEA DEVS.

17th century.

D. ·78 in. Weight, 25 grains.

The first word of the legend may be intended for *spes*, but it makes sense as it stands, *sepes* meaning a fence, and so a protection.

954. GOLD; hoop enriched with green and white enamel. In the inside, legend: *Vertue crownes all croffes.*

17th century.

D. ·64 in. Weight, 25 grains. (Soden Smith Coll.)

955. BRONZE; plain hoop rounded on the outer side. Legend in the inner side: *Literature grande.*

17th century.

D. ·87 in. 1870. (Pollexfen Coll.)

956. GOLD; the exterior of the hoop once chased but now much worn; in the interior: CARLE·GRIGNET.

Early 17th century.

D. ·65 in. Weight, 16 grains.

957. GOLD; the shoulders and back of bezel enamelled in blue, white, and green; square bezel set with a table jacinth engraved in reversed letters: UN PEU BEAUCOUP.

Early 18th century.

D. ·86 in. Weight, 45 grains.

The stone is probably later than the ring.

G. LOVE AND MARRIAGE RINGS.

I. Inscribed.

958. GOLD; flat slender hoop engraved on the outer side with legend + IO SVI DE DRVERIE ИE ME DV. Projecting bezel in the form of two hands.

See figure. *13th century.*

D. ·84 in. Weight, 8 grains. 1903. Found in the Fleet Ditch, City of London.

For the word *druerie* the following synonyms are given: amitié, affection, amour, tendresse, galanterie, &c. (Godefroy, *Lexique de l'ancien français*, *s. v.*) The ring is probably a love-ring, though the word is also found on such objects as Corporation maces (e. g. Ilchester, Ll. Jewett and W. H. St. John Hope, *Corporation Plate*, ii, p. 204).

959. GOLD; slender hoop ending in monsters' heads supporting a bezel of an irregular oval containing a ruby. Round the hoop in letters in relief: VIRGIS ЯIИ ИIT, a rosette separating the last two words.

German, 13th century.

D. ·84 in. Weight, 35 grains.

960. GOLD; plain hoop with legend on the outer side: + AMOR VIИCIT OMNIA.

13th century.

D. ·84 in. Weight, 33 grains.

The motto is that on the brooch of the Prioress in Chaucer's *Canterbury Tales*. Cf. a ring in Norwich Castle Museum, no. 104 (*Arch. Journ.* xx, 1863, p. 172).

960a. GOLD; bezel an oval setting with four claws set with a turquoise; slender hoop of triangular section with six projecting rosettes, engraved with the legend: + AMOR VIC IONIA A ω, followed by an indeterminate sign.

D. ·94 in. Weight, 29 grains.

The inscription is *Amor vincit omnia*, with alpha and omega, the Greek letters perhaps intended as a charm.

961. BRONZE; thick flat hoop with engraved legend on the outside: ✣ T ✣ VILT ✣ MOH ♡ GARDI LI MO (*Ah voilà mon cœur, garde-le moi!*).

14th century.

D. of hoop, 1·1 in.

962. GOLD; a broad hoop engraved and chased on the outer side with designs once enamelled. The ornament consists of three lozenge-shaped panels engraved with the Trinity, the Virgin and Child, and a male saint, the intervening spaces being filled with flowers and foliage. In the interior is engraved the legend:

Most in mynd and yn myn herrt
Lothest from you herto departt.

Plate XVI, and *see* figures. *Early 15th century.*

D. ·8 in. Weight, 232 grains. Dug up at Godstow Nunnery, near Oxford.

Arch. Journ. xx, p. 195; *Cat. of Antiquities, &c., exhibited in Ironmongers' Hall*, 1869, ii, p. 487.

The ring was evidently a love-ring, but the ornament resembles that of the iconographic class. It was long described as 'Fair Rosamund's ring'.

963. GOLD; the exterior of the hoop engraved with a wreath once enamelled; interior engraved with legend: I wis my letul prate fo | ye ar to blame fo mot I go (*I know my little pretty foe | Ye are to blame so must I go*).

15th century.

D. of hoop, ·68 in. Weight, 69 grains.

964. GOLD; broad flat hoop divided horizontally by a milled band and engraved on the exterior with legend: une fame nominatiue a fait de moy fon datiff par la parole genitiue en depit de lacufatiff, and in the inside with the figure of a woman and a squirrel among flowers and foliage, and with the legend: Crf amour eft infiniti(ꝺ)e ge veu fon relatiff. Bezel a circular setting containing a sapphire bead.

Plate XVI, and *see* figure. *English, 15th century.*

D. of hoop, ·72 in. D. of bezel, ·42 in. Weight, 121 grains. (Pichon Coll., *Sale Catalogue*, no. 68.)

965. GOLD; a flat hoop engraved on exterior with legend: amor meus; between the words is engraved a lozenge band of thorned stems.

English, 15th century.

D. ·82 in. Weight, 29 grains. (Braybrooke Coll.) Dug up close to Bendysh Wood, in parish of Ashdon, Essex.

966. SILVER; a flat hoop engraved on the outer side with the legend: **autre ne veil** (*autre ne veux*); between the words, rosettes and leaves.
15th century.

D. ·8 in. Cf. no. 289.

967. SILVER GILT; a thick flat hoop engraved on the outer side: **autre nevet** (*autre ne veux*); between the words, rudely engraved sprigs or branches.
15th century.

D. ·98 in.

968. GOLD; once enamelled; thick flat hoop engraved with legend: **suvene vous** (*souvenez-vous*), the words separated by sprigs and flowers. On the inner side are engraved five slipped trefoils, three bearing the letters: r o f (?).
15th century.

D. ·92 in. Weight, 117 grains. Said to have been found at Fountains Abbey (*Arch. Journal*, xxi, pp. 101–2).

969. GOLD; hollow flat hoop; on the outer side, reserved in the metal, four stars of six points inscribed in circles connected by diagonal bands, each with leaves and two or three letters of a legend: **dyn alleyn**, on ground of white enamel.
German, 15th century.

D. ·8 in. Weight, 60 grains.
The rest of the ring has also been enamelled.

970. GOLD; once enamelled; flat hoop engraved: **en bien emer**; between the words, engraved flowers and radiant suns, formerly enamelled.
See figure. *English, 15th century.*

D. ·7 in. Weight, 30 grains. Castellani Coll. 1872.

971. GOLD; flat hoop engraved on the outer side with legend: **en bone foy**, sprays of leaves and flowers separating the words. Inside is the word **prenes** between two sprigs, the sentence reading *prenez en bonne foi.*
English, 15th century.

D. ·8 in. Weight, 40 grains. (Braybrooke Coll.)
The hoop is broken at the back.

972. GOLD; thin plain hoop, engraved on the outer side: **me plet** (*me plaît* ?), in black-letter between ornament of roses and leaves.

English, late 14th century.

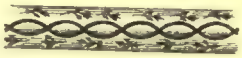
D. ·62 in. Weight, 11 grains. 1856. Found in London. Roach Smith Coll., no. 2705.
The ring is broken, and a part of the hoop is missing.

973. GOLD; once enamelled; hollow rounded hoop with chased legend: **cest tout mon decir**, divided into pairs of letters inclined so as to form a zigzag band; between them large trefoils with their bases alternately on the upper and lower edge of the ring.

See figure. *15th century.*

D. ·82 in. Weight, 44 grains. Castellani Coll. 1872.

974. GOLD; once enamelled; hoop rounded on the outer side, where it is engraved with an interlaced band between two rows of sprigs. In the interior is engraved a monogram composed of the letters A and R, with the legend: **de * mamour * soiez * sure.**



See figure. *15th century.*

D. ·94 in. Weight, 121 grains. 1856.

975. GOLD; once enamelled; the hoop rounded on the outer side, where there is the legend in relief: **pour vous soiet**, the last letters of the first two words ending in leaves; between the words are circles containing disks and resembling rosettes.

15th century.

D. ·74 in. Weight, 40 grains.

976. GOLD; once enamelled; rounded hoop with legend in relief: **soiez leals en amours**, the words separated by a rosette and pairs of quatrefoils, one above the other. In the interior is engraved: **trowthe + is + fre** (*troth is free* ?).

English, 15th century.

D. ·82 in. Weight, 85 grains. (Londesborough Coll., no. 196.)
Dug up at Wollaston, near Wellingborough.

977. GOLD; once enamelled; rounded hoop having at the back figure-of-eight knot and on each shoulder a vase containing a flower; the bezel is a small circular setting with an emerald. In the interior the legend: **pur le meux.**

15th century.

D. ·6 in. Weight, 32 grains.
This ring may be a love-ring worn on an upper joint of the little finger. Possibly, however, it may have been made for a child.

978. GOLD; once enamelled; the hoop wreathed, one band engraved with flowers and sprigs, the other with legend: **Saunz departir.** Oval bezel set with a bloodstone. In the interior the legend: + **a nul autre.**

See figure. *15th century.*

D. ·9 in. Weight, 65 grains. (Braybrooke Coll.)

Arch. Journ. v, p. 160. Said to have been found in the Tower of London. For the legend *see* no. 725.

979. GOLD; once enamelled; the hoop composed of three panels separated by figure-of-eight knots. Each panel has a word cut in relief forming the motto: **pencez de moy.** (Cf. no. 993.)

Plate XVI. *English, 14th century.*

D. ·82 in. Weight, 49 grains. 1854. Found in Whitechapel, near the Church.

980. GOLD; once enamelled; the hoop is composed of four curved panels with crescent-shaped plates riveted to their outer sides alternating with pierced panels each composed of four circles containing trefoils, and bordered by four pellets. The riveted plates are chased with the legend: **amour me tient en ioie,** the letters disposed in groups of two or three upon ornamental panels.

Plate XVI. *English, 14th century.*

D. ·9 in. Weight, 64 grains. 1870. Found at Colchester.

981. GOLD; once enamelled; broad hoop with channelled borders; on the outer side are scrolls with the legend: **Quant Dieu plera uney nous sera.**

Plate XVII. *English, 15th century.*

D. ·82 in. Weight, 65 grains.

982. SILVER; once nielloed; on the outside of the hoop, five panels, with legend: **habe ♡ and al,** and a quatrefoil.

See figure. *English, 15th century.*

D. ·9 in. 1854.

For the sign ♡ held in place of the word cf. *Proc. Soc. Antiquaries of London,* iii, p. 465.

983. GOLD; plain hoop, with legend: **g cet mon vouloir m . . .**

English, 15th century.

D. ·8 in. Weight, 64 grains.

984. GOLD; the hoop expanding to the shoulders, where it has the legend enamelled in black: **Lorenso * a Lena Lena.** Circular bezel is cut to a quatrefoil and set with a crystal of diamond.

Plate XVI. *Italian, 15th century.*

D. ·76 in. D. of bezel, ·34 in. Weight, 80 grains. Castellani Coll. 1872.

985. SILVER; the hoop wreathed and engraved with legend: + MA | TLO MEO; oval bezel with a glove and the sole of a shoe on a ground of niello.

Italian, 15th century.

D. 1·1 in.

Much of the niello is lost.

986. SILVER; gilt and nielloed; broad hoop with convex surface and ridged borders, ornamented with eight depressed circles round which winds a broad scroll with legend: ∗ AMORE VOL FE (*Love demands faith*).

Plate XVI. *Italian, 15th century.*

D. ·9 in.

987. GOLD; the plain hoop expands to a bezel cut as a quatrefoil and set with a turquoise. In the interior is engraved the legend: E(?)p met mon coer.

15th century.

D. 1 in. Weight, 130 grains. 1856.

988. GOLD; bezel a high quatrefoil set with an emerald; the shoulders have ornament of rosettes on a ground of niello; at the back of the hoop the name ANTONE, also nielloed.

Plate XVI. *French, 15th century.*

D. ·9 in. Weight, 70 grains.

989. GOLD; flat hoop keyed for enamel on both faces and on the edge; at each shoulder a cube pierced on three sides with letters forming the word AMORS; from each cube issue two pairs of divergent limbs enclosing pierced trefoils, and supporting a long pyramidal bezel now containing two table emeralds.

See figure. *French, 15th century.*

D. ·9 in. Weight, 36 grains.

A ring of exceptionally graceful workmanship. The enamel is all lost. Two holes at the back of the bezel were connected with the original stone, replaced by modern emeralds.

990. GOLD; hoop of triangular section engraved with foliage next the bezel, which is lozenge-shaped with pearled edge, and bears the initials K W in blue, united by a knot in green enamel.

English, 16th century.

D. ·86 in. Weight, 93 grains. Found at Eversfield, Surrey.

For the form cf. no. 464; for the style of the initials and knot cf. nos. 587 ff.

The fashion of joining initials in this manner with knots was popular in the later part of the sixteenth, and in the first half of the seventeenth century. For the ring with initials of Mary Queen of Scots and Darnley *see Proc. Soc. Ant. London*, 1st series, i, p. 278; for two rings conjecturally associated with Shakespeare, one with the initials W S, the other with A W, *see Gentleman's Magazine*, lxxx, p. 321, and *Journ. Brit. Arch. Assoc.* iv, p. 389.

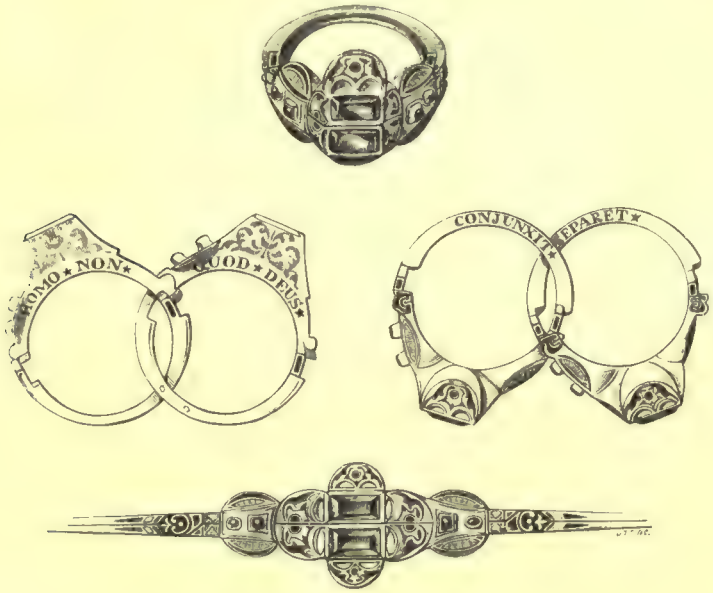
991. GOLD; gimmel ring, enamelled. The bezel is in the form of a quatrefoil flower, the pendant leaves enriched with scrolls enamelled in black, blue, and white; it is set with a ruby and an emerald; the shoulders are moulded with scrolls also enamelled. On the inner surfaces, when the ring is opened, is the enamelled inscription: WAS GOT ZV SAMEN FIEGT DAS SOL DER MENSCH NIT SCHAIDEN. Enamelled scrolls ornament the cut inner faces of the bezel.

German, 16th century.

D. 1·15 in. Weight, 143 grains. Cf. Jones, p. 319.

992. ANOTHER; similar, set with a ruby and an aquamarine; legend: QUOD DEUS CONJUNXIT HOMO NON SEPARET.

See figure. *German, 16th century.*



D. 1·15 in. Weight, 171 grains. (Braybrooke Coll.)

The betrothal or wedding-ring of Sir Thomas Gresham, now exhibited in the Loan Court at the Victoria and Albert Museum, South Kensington, by Mr. G. C. Leveson Gower, is of similar design and bears the same legend.

993. GOLD; half of a gimmel ring formerly enamelled on the shoulders; the bezel, cut to a quatrefoil with four claws, contains an opaque rough emerald; on the inner face of the ring, and concealed when it was complete, the legend: **de moy pencez.** (Cf. no. 979.)

Plate XVI. *English, 15th century.*

D. ·9 in. Weight, 100 grains. Found in the Thames.

994. GOLD; slender hoop with legend: *L'ami sincere* on the outer side, the letters reserved on a ground of black enamel. The shoulders bifurcate, each supporting an enamelled flower; the bezel has a ruby enclosed in a figure **3** set with diamonds, both resting on an anchor.

English, 18th century.

D. ·74 in. Weight, 45 grains.
The ring has been repaired at the back.

995. GOLD; flat hoop divided into three panels; on the outer side the legend: AMOUR POUR AMOUR, the letters reserved on a ground of white enamel; rectangular bezel, reeded at the back, containing a sapphire.

English, 18th century.

D. ·76 in. Weight, 18 grains.

996. GOLD; the hoop forms four scrolls connected by four garnets in rectangular settings; on the scrolls, in gold letters on a ground of white enamel, the legend: VOTRE AMITIÉ FAIT MA FELICITÉ.

English, 18th century.

D. ·7 in. Weight, 13 grains.

997. GOLD; similar hoop with white enamel and garnets: GAGE D'AMOUR.

English, 18th century.

D. ·61 in. Weight, 14 grains. (Octavius Morgan Coll.)

998. GOLD; similar hoop; on the scrolls, in gold letters on a ground of white enamel, the inscription: PRENEZ MOI SI VOUS M'APPROUVEZ.

English, 18th century.

D. ·77 in. Weight, 15 grains.

999. GOLD; wreathed hoop; bezel in form of two hands holding a crowned heart; on each thumb is perched a dove. In the interior the letters I ∗ N ∗ H ∗ M, with two groups of three stars.

18th–19th century.

D. ·94 in. Weight, 93 grains.

1000. GOLD; slender hoop; large oval bezel bordered with pearls, alternating with gold bosses and containing an enamelled white plaque painted in brown with two hearts on which stand two doves supporting a crown; below, a wreath; above, legend: L'AMOUR NOUS UNIT.

18th century.

D. ·82 in. Weight, 41 grains.

1001. GOLD; the bezel, which is backed by a silver plate, has two confronted doves in white enamel, and between them a plant set with rubies and diamonds. Round the outside of the hoop, legend in relief: AIMONS COMME EUX.

Plate XVII. *English, 18th century.*

D. ·8 in. Weight, 41 grains. 1871.

II. Fede-rings.

(*a*) *Inscribed.*

1002. GOLD; clasped hands at the back and two hands supporting a bezel with high claws which contains a sapphire. On the hoop are inscribed in two places the earlier letters of the alphabet.

13th century.

D. 1·06 in. Weight, 55 grains. (Braybrooke Coll.)

The hoop is damaged and the hands at the back partly broken. One of the hands supporting the bezel is pierced.

The letters of the alphabet may be used with some magical significance. A silver bowl in the church of Studley Royal, dating from about A. D. 1380, is ornamented with letters (*Proc. Soc. Antiquaries of London*, xxiii, p. 46).

1002a. ANOTHER; of the same type, but with a rosette in the middle of each side and in the bezel a ruby set in a collet. On the hoop, legend: PL | AV | VL AI PL | DV | D(?)OI.

13th century.

D. 1·07 in. Weight, 67 grains. (Braybrooke Coll.)

The collet and stone replace another stone, now lost, set as the stone of the preceding number.

1002b. GOLD; flat hoop with clasped hands at back and terminating at the shoulders in conventional monsters' heads; bezel a lozenge-shaped setting containing a plaque of cloisonné enamel, four red disks on a green ground.

Italian, 14th century.

D. ·94 in. Weight, 36 grains.

The hoop is broken.

1003. GOLD; slender hoop with clasped hands at back and engraved on the outer side: AVE MARIA GR////. At the shoulders the hoop ends in hands supporting a double bezel, formerly containing two stones.

14th century.

D. ·9 in. Weight, 48 grains.

1004. GOLD; clasped hands at back; slender hoop engraved on the outer side with the legend: + AVIELARIATHI; a cross or quatrefoil on each shoulder. The bezel is a high conical setting containing a cabochon ruby.

Plate XVI. *13th century.*

D. of hoop, ·75 in. Weight, 26 grains.

1005. GOLD; slender flat hoop with clasped hands as before at the back; it is engraved on the outer side with legend: RVAhI | G IIVRI, between raised quatrefoils. The bezel is a high oval setting containing a sapphire.

Plate XVI. *Early 14th century.*

D. ·92 in. L. of bezel, ·24 in. Weight, 26 grains. (Londesborough Coll.)

1006. GOLD; at the back of the hoop, which is of triangular section, two clasped hands. Legend engraved on the outer faces: IO : SVI . ICI . EN | LIV : DE AMI | (*Je suis ici en lieu d'ami*) ODOEST : PRE SENT : AWS : The bezel pyramidal with flat sides containing a crystal of diamond.

Plate XVI, and *see* figure. *English*, 14*th century*.

D. 1 in. Weight, 59 grains. 1857. Found in Clerkenwell.

The legend is common on mediaeval rings and brooches. Cf a ring in the Collection of Sir Arthur Evans (*Proc. Soc. Ant. London*, iii, p. 38, and *Catalogue of the Loan Collection of . . . Jewellery*, South Kensington, 1872, no. 859).

1007. SILVER GILT; clasped hands as bezel; legend on the outer side: ave. On each shoulder a cross.

Plate XVI. 15*th century*.

D. ·9 in. Found at Folkestone.

The legend is part of the verse *Ave Maria gratia plena*. Cf. nos. 681 ff.

1008. SILVER; once gilt; the bezel in the form of clasped hands, with sleeves, each of which has a row of buttons. On the shoulders the legend: God help. At the back of the hoop, in relief, a heart with two quatrefoil flowers issuing from it.

See figure. *English*, 15*th century*.

D. 1·06 in. (Londesborough Coll.)

1009. SILVER GILT; flat hoop with clasped hands at back; on sides legend: mon cor avez, with sprigs. Applied bezel, a crowned heart from which issue leaves.

15*th century*.

D. ·92 in.

For the motto cf. nos. 558, 725, 742, 752.

1010. SILVER GILT; clasped hands engraved in front; the shoulders engraved with quatrefoils in squares and lozenges; at the back a heart with issuing leaves as in the preceding number, but crowned.

15*th century*.

D. 1·04 in.

1011. SILVER; the hoop engraved on the outer side with ihc est amor meus.

15*th century*.

D. ·9 in. Sloane Coll. 1753.

1012. SILVER; once gilt; bezel in form of clasped hands; legend on outer side of hoop: Ihc nazaren' r//////udeorum.
See figure. *15th century.*

D. ·94 in. (Braybrooke Coll.) Found in the Abbey grounds, Bury St. Edmunds, 1849.

1013. SILVER; clasped hands in front; on outer side of hoop in relief. ✠ IESVS NAZA//////VS REX.
15th century.

D. ·92 in. (Londesborough Coll.)
The hoop broken at the back.

1014. SILVER GILT; hoop with median ridge on outer side, where it is engraved with legend: IhC NAZARENVS REX.
15th century.

D. ·96 in.

1015. SILVER GILT; similar; legend: IhC NAZARENVS.
15th century.

D. ·94 in. (Soden Smith Coll.)

1016. SILVER GILT; legend on outer side: ihc nazare.
15th century.

D. ·9 in. (Soden Smith Coll.)

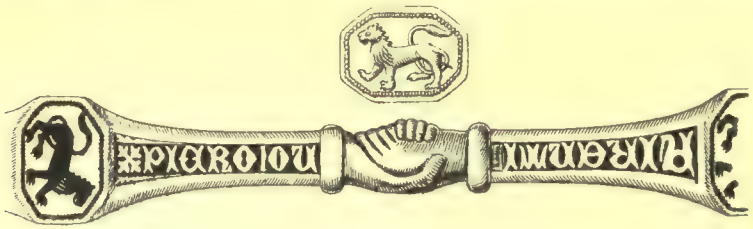
1017. SILVER; once gilt; legend: IhC NAZARE.
See figure. *15th century.*

D. ·88 in. (Braybrooke Coll.) Found in a field near Burton Wood, Chesterford, in 1846.

1018. SILVER; once nielloed; the clasped hands form the bezel; the hoop ornamented with cinquefoils and a wavy band, on either side of which are disposed the letters: IACOBBVFTA.
North Italian, 15th century.

D. ·84 in.

1019. SILVER; a signet with octagonal bezel engraved in intaglio with a lion passant; flat hoop with clasped hands at the back, and on the sides, in relief,



the legend: PIHRO | H(?)IRHNTINO, preceded by a quatrefoil.

See figure. *Italian*, 15*th century*.

D. 1·16 in. Castellani Coll. 1872.

1019a. GOLD; bezel in form of clasped hands; flat hoop engraved inside and out with legends: DVLCE·DONVM·FIDES, and P·N·SOLA·F·A·AMA.

Italian, 15*th century*.

D. of hoop, ·76 in. Weight, 42 grains.

1020. BRONZE; a hoop with legend in raised letters: ON CVERAVOS, and two clasped hands.

16*th century*.

D. ·86 in. Sloane Coll. 1753.

The legend is *(M)on cœur à vous*.

1021. GOLD; the bezel in the form of clasped hands holding a heart; laced cuffs over the wrists. In the interior, legend: *Honored for your vertues.*

17*th century*.

D. ·8 in. Weight, 32 grains.

1022. GOLD; similar, the cuffs more elaborate; legend:

Bee true in heart
Tho farr apart.

Plate XVII. 17*th century*.

D. ·84 in. Weight, 54 grains.

The legend is a familiar posy; cf. below, nos. 1129 ff.

1023. GOLD; broad hoop with pearled edges, expanding from back to front, where there is a rectangular plate engraved with the letters R. Q., concealed by two clasped hands, each of which forms the end of a foliated band working on a hinge at the back, and engraved on the inner side with legend: *Ile ever be | constant to thee.*

Plate XVII. 18*th century*.

D. ·9 in. Weight, 128 grains.

1024. GOLD; clasped hands are applied to the back of the hoop, which is channelled at the sides; the bezel is an open-work lozenge ending in trefoils, having applied to the front a heart inscribed with the letters A M I. In the interior of the hoop is engraved the posy: *Constant to thee Ile ever bee.*

Plate XVII. *English, 18th century.*

D. ·86 in. Weight, 60 grains.

(*b*) *Uninscribed.*

1025. SILVER; flat hoop, the clasped hands forming the bezel; transverse ridges at the wrist.

See figure. *English, 12th century.*

L. ·58 in.

Found at Lark Hill near Worcester in 1854 with coins of Henry II, &c. (*Archaeologia*, xxxvi, Pl. xvii, fig. 4).

1025a. SILVER; clasped hands at back. The hoop has transverse ribs on the shoulders, and divides into a double pyramidal bezel.

13th century.

D. 1·12 in. 1853. Found at St. Albans.

1026. SILVER; at the back, clasped hands; the sides of the hoop have an astragalus design in relief; flat pyramidal bezel with three knobs instead of stones; the sides engraved.

Plate XVI. *13th century.*

D. 1·1 in.

1027. GOLD; the bezel in the form of clasped hands held at the wrists by monsters' heads. The exterior of the hoop is engraved with a floral scroll.

See figure. *Italian, 14th century.*

D. ·84 in. Weight, 68 grains.

1028. GOLD; slender hoop with clasped hands at back and shoulders ending in monsters' heads which support a lozenge-shaped bezel engraved with foliate ornament.

Plate XVI, and *see* figure. *Italian, 15th century.*

D. ·82 in. L. of bezel, ·34 in. Weight, 37 grains.

1029. SILVER GILT; once enamelled; clasped hands at the back; the shoulders are spirally channelled and engraved with sprigs. The bezel consists of two vertical concave panels very rudely engraved with figures of two saints, one representing St. Barbara holding the tower.

15th century.

D. ·94 in. (Braybrooke Coll.)

The ring belongs, as far as its ornament is concerned, to the 'iconographic' group. Cf. nos. 722 ff.

1030. SILVER; once gilt; wreathed hoop with bezel in form of clasped hands surmounted by a crown; at the wrists, quatrefoils. At the back of the hoop is applied a device in form of a heart from which issue two flowers (cf. no. 1010) surmounted by a crown.

See figure. *15th century.*

D. 1·06 in. Sloane Coll. 1753.

1031. SILVER; at the back, clasped hands; the sides of the hoop raguly; circular bezel with a foliated whorl on a ground of niello.

Plate XVI. *North Italian, 15th century.*

D. ·88 in.

1032. SILVER; nielloed; clasped hands at the back of the hoop; on each shoulder a medallion with floral ornament in niello. The bezel is circular, with a nielloed bust of a lady to *l.* within an octagonal panel.

North Italian, 15th century.

D. ·9 in. D. of bezel, ·7 in. Castellani Coll. 1872.

Cf. nos. 1081 ff. The upper and lower edges of the bezel are broken.

1033. ANOTHER; similar, but with oval bezel, the bust upon an oval medallion within a border of flutes.

North Italian, 15th century.

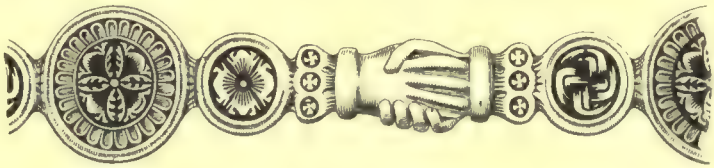
D. 1 in. L. of bezel, ·8 in.

1034. SILVER; fragment of a ring similar to the last; on the bezel, busts of a lady and gentleman in profile to left; the back of the hoop broken.

North Italian, 15th century.

D. ·87 in. D. of bezel, ·7 in.

1035. ANOTHER; similar, but with an interlaced design on one shoulder, and an oval medallion with foliate ornament on the bezel.



See figure. *North Italian, 15th century.*

D. 1·01 in. L. of bezel, ·84 in. Castellani Coll. 1872.

1036. ANOTHER; the same design.

Plate XVI. *North Italian, 15th century.*

D. ·9 in. D. of bezel, ·7 in. Castellani Coll. 1872.

1037. SILVER; bezel in form of clasped hands in sleeves; at the back of the hoop an applied quatrefoil, the sides engraved with stars.
Italian, 16th century.
D. ·94 in. (Hailstone Coll.)

1038. SILVER; once gilt; clasped hands at back of hoop with cinquefoils at the wrists; flat lozenge-shaped bezel with hatched ground, containing a quatrefoil, the centre and all extremities bossed.
16th century.
D. 1·15 in.

1039. SILVER GILT; clasped hands at bezel; wreathed hoop.
16th century.
D. 1 in.

1040. SILVER; bezel in form of clasped hands; plain hoop
16th century.
D. ·94 in. Castellani Coll. 1872.

1041. ANOTHER; similar.
16th century.
D. ·9 in.

1042. GOLD; bezel in form of clasped hands; the hoop modelled in form of two Amorini, their heads to the bezel, their feet touching at the back.
See figure. *16th century.*
D. ·98 in. Weight, 291 grains.
A wing of one Amorino is broken off.

1043. GOLD; bezel as clasped hands; the shoulders chased with human figures with masks at their feet.
Plate XVI. *16th century.*
D. ·92 in. Weight, 115 grains. Castellani Coll. 1865.

1044. GOLD; bezel clasped hands in open-work; on shoulders, human half-figures with arms raised at the backs of their heads.
16th century.
D. ·89 in. Weight, 56 grains. (Soden Smith Coll.)

1045. GOLD; bezel clasped hands; shoulders chased with scrolls and masks.
16th century.
D. ·84 in. Weight, 65 grains. Castellani Coll. 1872.

1046. ANOTHER; the same design.
Plate XVI.
D. ·84 in. Weight, 74 grains. (Octavius Morgan Coll.)

1047. GOLD; another similar.

D. ·86 in. Weight, 73 grains. (Soden Smith Coll.)

1048. GOLD; crossed hands on bezel; engraved shoulders.

16th–17th century.

D. ·86 in. Weight, 40 grains. Castellani Coll. 1872.

1049. GOLD; clasped hands in front; the shoulders of the hoop chased.

16th–17th century.

D. ·86 in. Weight, 68 grains. 1856. Hamilton Coll.

1050. ANOTHER; similar.

16th–17th century.

D. ·74 in. Weight, 56 grains. Castellani Coll. 1872.

1051. GOLD; rounded hoop, the shoulders simulating sleeves puffed at the wrists, enamelled in white; the shoulders enamelled in black.

Plate XVI. *16th–17th century.*

D. 1·02 in. Weight, 251 grains. Castellani Coll. 1872.

1052. GOLD; the bezel in form of clasped hands in open-work; plain slender hoop.

16th–17th century.

D. ·85 in. Weight, 46 grains.

1053. GOLD; slender hoop; the shoulders chased in scrolls; bezel in form of clasped hands in open-work.

16th–17th century.

D. ·8 in. Weight, 31 grains. (Braybrooke Coll.)

1054. SILVER; bezel in form of clasped hands.

16th–17th century.

D. 1 in. (Soden Smith Coll.)

1055. GOLD; a broad band, the exterior covered by twisted and plain wires alternating. Two pairs of hands enamelled in white, clasped over a red heart, each project from one edge; between them is a heart over crossed arrows, set with a crystal, and fixed by a small padlock.

See figure. *Flemish, 17th century.*

D. 1 in. Weight, 160 grains. Waddesdon Bequest, 1898.

C. H. Read, *The Waddesdon Bequest, Catalogue of the Works of Art*, &c., 1902, no. 197.

1056. GOLD; bezel clasped hands cut in turquoise; each shoulder set with a turquoise and a diamond.

Plate XVII. *18th century.*

D. ·79 in. Weight, 30 grains.

1057. SILVER; clasped hands in front, the sleeves engraved.
18th century.
D. ·9 in.

1058. GOLD; diminutive; clasped hands in front, a band of diamonds on each wrist.
18th century.
D. ·63 in. Weight, 35 grains.

1059. GOLD; slender hoop with two clasped hands applied to form a bezel.
18th century.
D. ·7 in. Weight, 20 grains. (Londesborough Coll.)

1060. SILVER; diminutive hoop with clasped hands in front.
Swedish, 18th century.
D. ·6 in.

1061. SILVER; hoop of twisted wire on which is fused as bezel a lump of black glass with clasped hands in white glass, a band of gilt glass over each wrist.
English, 18th century.
D. ·76 in. Sloane Coll. 1753. 'From Moulins.'

1062. ANOTHER; similar.
D. ·77 in. Sloane Coll. 1753.

1063. GOLD; double ring; bezel clasped hands; two turquoises on each shoulder. The hands may be unclasped and the hoops drawn apart, working on a hinge.
18th century.
D. ·8 in. Weight, 37 grains.

1064. GOLD; triple ring; bezel clasped hands; each shoulder set with a pearl; the hoop opens on a hinge by unclasping the hands; the centre of the three bands is pearled.
18th century.
D. ·84 in. Weight, 65 grains.

1065. GOLD; triple fede-ring of similar construction to the last, but without gems.
18th century.
D. ·94 in. Weight, 45 grains. (Octavius Morgan Coll.)

1066. ANOTHER; similar.
D. ·92 in. Weight, 35 grains.

1067. ANOTHER.
D. ·9 in. Weight, 20 grains. Obtained in Corfu.

1068. ANOTHER.

D. ·86 in. Weight, 43 grains.

1069. ANOTHER ; silver.

D. ·96 in.

1070. ANOTHER ; gold ; the three hoops engraved, and a setting on each side of the clasped hands, one containing a red paste.

D. ·86 in. Weight, 48 grains.

1071. ANOTHER ; the three hoops plain. In the interior: AFFECTION LOVE FIDELITY, one word on each hoop.

D. 1·1 in. Weight, 115 grains.

1072. GOLD ; puzzle fede-ring ; five hoops interlacing at the back, two faceted, the rest engraved with floral scrollwork ; all are held together in front by applied ornament of two hands clasped over a heart.

Plate XVII. *18th century.*

D. of hoop, 1·07 in. Weight, 208 grains. (Soden Smith Coll.)

1073. ANOTHER ; five hoops interlacing at the back ; two are pearled and two plain ; the central hoop broader, engraved with floral scrolls, and having two clasped hands applied on the front.

18th century.

D. of hoop, ·79 in. Weight, 97 grains. (Soden Smith Coll.)

1074. ANOTHER ; five hoops all differently engraved.

D. ·94 in. Weight, 129 grains.

1075. ANOTHER ; the two outer hoops plain.

D. 1·22 in. Weight, 137 grains.

1076. ANOTHER ; four plain hoops.

Plate XVII.

D. ·96 in. Weight, 69 grains.

1077. ANOTHER ; nine hoops, four of which are plain.

D. ·82 in. Weight, 70 grains.

1078. ANOTHER ; silver ; five plain hoops ; the hands enamelled blue at the wrists.

D. ·9 in.

1079. ANOTHER ; silver ; three hoops, one of cable design.

D. 1·07 in.

1080. ANOTHER ; gold ; four hoops, one cable, the others engraved with various designs. In the interior, where they interlace, are engraved Chinese numerals.

D. ·92 in. Weight, 341 grains.

The ring may itself be of Chinese manufacture.

III. Uninscribed Love-rings.

1081. SILVER; nielloed; the hoop has at the back a nielloed panel with quatrefoils; on the sides a transverse bar and a row of three circles with crosses, and on each shoulder a flat oval with conventional design; oval bezel with a female bust in an octagon.

Italian, 15th century.

D. ·76 in.

Cf. nos. 1032 ff.

1082. ANOTHER; similar; the hoop plain at back with two rows of circles with crosses; oval bezel with bust of a lady.

Italian, 15th century.

D. ·9 in.

1083. ANOTHER; the shoulders without the ovals as in no. 1081, but with two rows of circles containing quatrefoils; the rest of the hoop plain.

Italian, 15th century.

D. ·86 in. Obtained in Rome.

1084. ANOTHER; plain flat hoop with engraved shoulders; oval bezel with bust of a lady.

Plate XVI. *Italian, 15th century.*

D. ·8 in.

1085. ANOTHER; shoulders channelled; oval bezel with bust.

Italian, 15th century.

D. ·82 in. L. of bezel, ·54 in.

1086. ANOTHER; plain slender hoop; similar bust.

Italian, 15th century.

D. ·82 in.

1087. ANOTHER; similar.

D. ·88 in.

1088. SILVER; twisted hoop; bezel a heart from which issue two leaves.

15th century.

D. 1·02 in.

For the design of the bezel cf. nos. 1006, 1007.

1089. SILVER; once gilt; a pearled band round the hoop; bezel in form of two hands holding a heart from which issue leaves, as before.

15th century.

D. ·86 in.

1090. BRONZE; oval bezel with two hearts side by side; shoulders ribbed.

English, 17th century.

D. ·84 in. Sloane Coll. 1753.

1091. BRONZE; hoop with cable edges and ornamented with alternating hearts and quatrefoils in relief.

German, 18th century.

D. 1·04 in.

1092. GOLD; flat hoop; open-work oval bezel with two flaming hearts enamelled in blue and white with an arrow between them.

18th century.

D. ·8 in. H. of bezel, ·72 in. Weight, 34 grains.

1093. SILVER; hoop of twisted wire, to which is fused an oval glass bezel with convex front of dark blue; on this are two hands, a flaming heart, a true-love knot, &c.

English, 18th century.

D. ·84 in. Sloane Coll. 1753.
Cf. nos. 1061–2.

1094. ANOTHER; similar; the bezel a lump of black glass with a blue heart supported by white hands.

D. ·8 in. Sloane Coll. 1753.
Cf. nos. 1061–2.

1095. GOLD; the shoulders engraved with scrolls on ground of black enamel; bezel a heart-shaped setting containing a carbuncle surmounted by two emeralds and a diamond, and flanked by two garnets.

Plate XVII. *English, early 18th century.*

D. ·8 in. Weight, 45 grains.

1096. GOLD; a similar design; plain hoop; heart-shaped bezel surmounted by three diamonds and flanked by two rubies; the bezel contains a monogram in gold thread under crystal glass.

Plate XVII. *18th century.*

D. ·98 in. Weight, 40 grains.
This ring may be a mourning-ring, the style of some contemporary mourning-rings being identical; but the absence of names renders this attribution uncertain.

1097. GOLD; the hoop surrounded by garnets in settings; heart-shaped bezel containing a monogram in gold thread under crystal glass.

Plate XVII. *18th century.*

D. ·92 in. Weight, 54 grains.
Several of the garnets are missing.

1098. GOLD; slender hoop with ribbed shoulders pierced to enclose trefoils; heart-shaped bezel containing a monogram (M C) in gold thread under glass, and surmounted by three settings containing two garnets and a diamond.

Plate XVII. *18th century.*

D. ·81 in. Weight, 30 grains.

1099. GOLD; slender hoop similar to last; bezel composed of two hearts set with moss agates, bordered and crowned by garnets.

Plate XVII. *18th century.*

D. ·82 in. Weight, 30 grains.

1099a. GOLD; bezel composed of two hearts in open-work interlaced, one set with garnets, the other with emeralds; above, a crown of the same stones alternating.

English, 18th century.

D. ·76 in. Weight, 25 grains.

1100. GOLD; the hoop terminates in a pair of hands enamelled white, supporting a heart-shaped bezel containing hair in a border of gold thread, the whole beneath crystal glass.

Plate XVII. *18th century.*

D. ·88 in. Weight, 35 grains. (Soden Smith Coll.)

1101. GOLD; the design similar to the last, though the hands are larger; the bezel is set with a central emerald surrounded by garnets. At the back, a rose of six petals on a ground of dark blue or black enamel.

Plate XVII. *18th century.*

D. ·92 in. Weight, 88 grains.

1102. GOLD; double hoop opening on a hinge at the back; on each shoulder three diamonds in raised settings, each part of the hoop terminating in a hand in white enamel. The hands hold a heart-shaped bezel containing an emerald with diamond in a central setting, and crowned by three diamonds. The back of the bezel and parts of the hoop enamelled with foliage.

Plate XVII. *18th century.*

D. ·96 in. Weight, 73 grains.

1103. GOLD; hoop engraved with flowers and terminating in two hands which hold a heart-shaped bezel containing a clear glass paste.

Plate XVII. *18th century.*

D. ·8 in. Weight, 62 grains.

1104. GOLD; plain hoop with stamp R in the interior; bezel in form of two hands holding a crowned heart.

Plate XVII. *18th–19th century.*

D. ·96 in. Weight, 125 grains.

'Claddagh ring,' worn by fishermen's wives in the Claddagh of Galway. The rings are said to be transferred from the mother to the daughter who is first married, and so handed down as heirlooms. The present example was given to Sir A. W. Franks by the Rt. Hon. Sir W. H. Gregory, who stated that it had been obtained by his mother.

1105. ANOTHER; similar. Stamp GR in the interior.

See figure.

D. ·92 in. Weight, 115 grains. (Braybrooke Coll.)

1106. Gold; on each shoulder in relief a royal crown, with interior of red enamel, and a crowned lion. Oval bezel covered with pink enamel in which is a setting with a lady's eye painted in natural colours beneath a diamond.

German, 19th century.

D. ·98 in. Weight, 94 grains.

IV. Posy-rings.

(*See* also Introduction.)

For posy-rings *see* British Museum, Harley MS. 6910, and the following early books cited in *Notes and Queries* for 1884: *A helpe to Discourse*, 12mo, 1635; *The Card of Courtship, or the Language of Love, fitted for the humours of all Degrees, Sexes and Conditions*, 1653; *The Mysteries of Love and Eloquence, or the Arts of Wooing and Complimenting*, &c., printed for N. Brooks at the Angel, Cornhill, 1658; *A New Academy of Compliments*, 12mo, 1741; Fennell's *Antiquarian Chronicle and Literary Advertiser*, June, 1882, p. 13.

Posies from rings are cited in various publications, of which the following may be mentioned: *Proceedings of the Society of Antiquaries of London, see* General Index, *s. v.* Rings; *Archaeological Journal*, xvi, p. 306; xvii, p. 184; xix, p. 172; xx, pp. 195. 200, 377; xxii, pp. 70, 174; *Catalogue of the Norwich Castle Museum*, p. 112; *Catalogue of the Antiquities and Works of Art exhibited at the Ironmongers' Hall*, London, 1869, p. 506; *Catalogue of the Loan Exhibition of Ancient and Modern Jewellery and Personal Ornaments*, London, 1873, pp. 80, 81; *Notes and Queries*, as under: second series, vol. iv, pp. 118, 166, 429; vol. vii, p. 251; third series, vol. iii, p. 503; vol. iv, pp. 83, 243, 382; fourth series, vol. v, p. 341; eighth series, vol. xi, p. 328.

Among preceding numbers there are several which fall under the definition of posy-rings; cf. nos. 616a, 962–3, 974, 981, and various examples among signets and iconographical rings: e. g. nos. 289, 296, 558–9, 728, &c. But since the term is by general usage chiefly confined to examples made between the close of the sixteenth century and the latter part of the eighteenth, the group which follows is restricted to that period.

Except where otherwise stated, the rings are gold with plain hoops rounded on the outer side, the legends being engraved in the interior. In the greater number of cases only the 'posy', dimensions, and collection or source will follow the number; the weights, which vary but little, are not recorded.

1107. A + FRIND + TO + THE + END +

D. ·9 in.

1108. *A loveing wife a happy life.*

D. ·7 in.

1109. *A true friends gift.*
D. ·82 in.

1110. *A vertuous wife a happy life.*
D. ·88 in.

1111. *A uertuous wife preſerueth life.*
D. ·74 in.

1112. SILVER; the interior gilded: *A-bide With PACience.*
D. ·94 in.

1113. *After conſent* ∗ *Euer content.*
D. ·88 in.

1114. Α'γάπη (? 'Αγάπη) σύνδεσμος τῆς τελειότητος.
D. ·93 in.

1115. *A happy pair that faithfull are.*
D. ·82 in.

1116. *All I refuſe and thee I chuſe.*
D. ·9 in.

1117. *As dear to me As Life can be.*
D. ·86 in.

1118. *As God decreed ſo we agreed.*
D. ·8 in. (Octavius Morgan Coll.)

1119. *As God decreed so we agreed.*
D. ·8 in.

1120. *As god decreed ſo we agreed.* Goldsmith's mark |B|.
D. of hoop, ·83 in. (Braybrooke Coll.) From Egham, Surrey.

1121. AS GOD DECREED SO WE AGREED.
D. ·84 in.

1122. *As god decreed ſo wee agreed* ∗
D. 1·02 in.

1123. *As God hath knit to hartes in one So none shall part but death alone.*
D. ·88 in.

1124. *As this Ring tells twas Bedwin Bells.*
D. ·82 in.

1125. *Aſke + and + Haue.*
D. ·6 in.

1126. SILVER; *Be Juſt to me.*
D. ·9 in.

1127. *Bee thou like the Cullour.*
D. ·66 in.
The words may refer to the enamel with which the ring was once covered.

1128. *Be trew and conſtant.*
D. ·81 in.

1129. SILVER; broad plain hoop engraved in interior with legend: *bee true in hart.*
D. of hoop, ·94 in. (Braybrooke Coll.)

1130. BE TREV · IN · HART ·
D. ·72 in.

1131. *Be true, Jn, Hart >*
D. ·82 in. (Octavius Morgan Coll.)

1132. *be trv Jn hart.*
D. ·8 in.

1133. *Blest from above who lives in love.*
D. ·84 in.

1134. GOLD; *By god alone wee two are one.*
D. ·94 in.

1135. Two plain broad hoops fitting into one another and covered by a third hoop engraved on outside with a geometrical pattern which has been enamelled. This, when drawn aside, displays on the under rings the inscription: + BY · TREVTH · YE · SHALL · TRYE · ME + BY · TYME · YE · SHALL · SPYE · ME + SO · FYND · SO · SET · BY · ME.
D. ·83 in.

1136. *Christ and thee my comfort be.*
D. ·90 in.

1137. The hoop engraved on the outside with a heart pierced with arrows, an anchor, a true lover's knot, and other devices which have been enamelled; in the interior is engraved: *Conceaue conſent confirme content*, which has also been enamelled.
D. of hoop, ·72 in. (Braybrooke Coll.)

1138. *Constant to thee Ile euer be.*
D. ·72 in.

1139. *Content is a Kingdom.*
D. ·74 in.

1140. *Contents a treasure.*
D. ·81 in.

1141. *Content supplys all want.*
D. ·86 in.

1142. CONTINEW CONSTANT.
D. ·78 in.

1143. *Continue you for I am true.*
D. ·93 in.

1144. *De nos* ♡♡ *le desir saccomplisse.*
D. ·85 in.

1145. *Direct our wayes Lord all our dayes*; and goldsmith's mark [H S].
D. ·86 in.

1146. SILVER; *Endleſs be my Love to thee.*
D. ·89 in. (Braybrooke Coll., no. 85.)

1147. ERAM * NON * SVM.
D. ·73 in.
The exterior, which is keyed, was formerly enamelled. This may have been a mourning-ring. Cf. no. 1223.

1148. *Ever true my Dear to You.*
D. ·73 in.

1149. *Fear God loue me.*
D. ·84 in.

1150. The hoop forms a succession of ovals; in the inside: *Feare God only.*
D. ·68 in.

1151. *Forget not he who loveth thee.*
D. ·84 in.

1152. *God aboue increaſe our loue.*
D. ·86 in.

1153. Hoop of triangular section; inside: *God above increaſe our Love.* F P M, and a goldsmith's mark, T(I)? surmounted by a crown.
D. ·8 in.

1154. *God above increaſe our love.*
D. ·89 in.

1155. Hoop of triangular section; *God above increase our love.* Goldsmith's stamp [WE].
D. ·96 in. (Braybrooke Coll.)

1156. *God above ſend peace and loue.*
D. ·79 in.

1157. *God allone of two makes one.*
D. ·85 in.

1158. *God alone made us one.*
D. ·86 in.

1159. *God alone made us two One.* Goldsmith's mark AP
D. ·86 in. (Braybrooke Coll.) Found at Reigate.

1160. *God alone made vs' two one.*
D. ·85 in. (Octavius Morgan Coll.)

1161. *God alone we two made one.*
D. ·83 in.

1162. GOD CONTINV LOVE IN VS.
D. ·86 in.

1163. *God did decree our unitee.*
D. ·81 in.

1164. *God did decree our unity.*
D. ·72 in.

1165. *God did foreſee wee ſhould agree.*
D. ·89 in.

1166. *God doth foresee whats beſt for me.*
D. ·93 in.

1167. *God for me appoynted thee.*
D. ·78 in.

1168. *God hath me sent my hearts content.*
D. ·88 in.

1169. *God hath ſent my hearts content.*
D. ·82 in.

1170. SILVER ; *God hath sent my heart content.*
D. ·86 in.

1171. *Godly love will not remove.*
D. ·82 in.

1172. SILVER ; *Godly love will not remove.*
D. ·72 in.

1173. *Gods blefsing be on thee and me.*
D. ·84 in.

1174. *Gods blefsing be on thee and me.*
D. ·92 in.

1175. *Gods decree fullfild haue we.*
D. ·88 in.

1176. *Gods decree well pleaseth me.*
D. ·85 in.

1177. *Gods devine hath made thee mn* (*mine*). Goldsmith's stamp [IM].
D. ·77 in. Found near Wonham Manor, Betchworth, 1859. (Braybrooke Coll.)

1178. *Gods Intent none Can preuent*; also an indeterminate mark, and initials I·C.
D. ·92 in. (Braybrooke Coll.).

1179. *God's providence is our inheritance.*
D. ·86 in.

1180. *Gods Providence is our inheritance.*
D. ·91 in.

1181. *Gods providence is our inheritance.*
D. ·86 in. (Octavius Morgan Coll.)

1182. *God vniteth hartes. A. P.*
D. ·83 in.

1183. *Good will is above gould.*
D. ·72 in.

1184. *Happy in thee hath God made me.*
D. ·92 in.

1185. *Hearts content cañot repent.*
D. ·86 in.

1186. *Hearts that unite find true delight.*
D. ·87 in.

1187. *Harts vnited liue contented.*
D. ·82 in.

1188. *Hearts united live contented.*
D. ·8 in.

1189. *Hearts vnited live contented.*
D. ·82 in.

1190. *Hearts' vnited live contented.* Goldsmith's stamp, an anchor (?).
D. ·82 in.

1191. *Heauens act was our compact.*
D. ·85 in.

1192. The exterior of the hoop is wreathed and enamelled in pale blue, bands of enamel, each relieved by a small circle reserved in the metal, alternating with the gold. In the interior: *Hope is the life of love.*
D. ·68 in.

1193. *I bed adue to all but you.*
D. ·8 in.

1194. *I cannot show the love I owe.*
D. ·9 in.

1195. The exterior of the hoop ornamented with roses and foliage in relief; inside, the legend: *I chuſe not to change.*
D. ·70 in.

1196. The hoop ornamented on the outside with roses and foliage with traces of dark blue enamel; inside: *I dare not ſhow the love J owe.*
D. ·68 in.

1197. BRASS; *I fancy none but you alone.*
D. ·92 in.

1198. *I have obtaind whom God ordaind.*
D. ·92 in.

1199. *I ioy to find a constant mind.*
D. ·76 in.

1200. *I love and like my choyce.*
D. ·91 in.

1201. BRONZE; *I Loue you.*
D. ·86 in.

1202. Hoop ornamented with a continuous conventional design in relief with traces of green enamel. Inside: *I preſent the abſent.*
D. ·72 in.

1203. *If love abide God will provide.* Goldsmith's stamp [B].
D. of hoop, ·86 in. Found at Reigate. (Braybrooke Coll.)

1204. Hoop ornamented with scrolls. Inside: *If loue you bare thiſ forr mee ware.*
D. ·71 in.

1205. + IF THIS THEN ME I·P·
D. ·84 in.

1206. *In Chris a lone wee two are one.*
D. ·92 in.

1207. *In Chriſt & thee my comfort be. 1744*; and goldsmith's stamp: E Y.
D. ·78 in.

1208. *In god alone we too ar one.*
D. ·83 in. From Bartlow, Essex, 1850. (Braybrooke Coll.)

1209. BRASS GILT; *In god alone wee to ar- one.*
D. ·93 in. (Braybrooke Coll.)

1210. *In god & thee my joy shall be.*
D. ·86 in.

1211. *In love abide God will provide. IB. EB.*
D. ·85 in.

1212. Plain rounded hoop set with a ruby in an oval setting. Inside: *In loue abide till death deuide.*
D. ·87 in.

1213. *In loue abide till death divide.*
D. ·73 in.

1214. E S S *In love abide till death devide.*
D. ·92 in. (Octavius Morgan Coll.)

1215. IN LOVE LINKT FAST WHILE LIFE DOTH LAST.
D. ·8 in.

1216. *In thee I find content of mind.*
D. ·86 in.

1217. *In thee my choice I do rejoice.* $\overset{B}{T}\ A.$
D. ·87 in.

1218. *In thee my choyce I doe rejoyce.* Goldsmith's mark [I R]
D. ·8 in. From Reigate. (Braybrooke Coll.)

1219. *In thy breaſt my hart doth reſt.*
D. ·9 in. (Octavius Morgan Coll.)

1220. *In thy ſight is my delight.*
D. ·8 in.

1221. *In thy fight is my delight.*
D. ·86 in.

1222. *In unity lets live & die.*
D. ·82 in.

1223. The hoop imbricated and ornamented with a death's-head; in the inside: *In vtram qe paratus fortunam. R. S.*

D. ·82 in.
This ring may perhaps be a mourning-ring, as its type is that of nos. 459 ff., and 'posies' were occasionally engraved in mourning-rings (*Notes and Queries*, 2nd series, ii, pp. 393, 466).

1224. *Joynd in one by Chriſt alone.*
D. ·93 in.

1225. *Ioyn'd in one by God alone.*
D. ·84 in.

1226. *Ioyned in one by God alone.*
D. ·93 in.

1227. *Knitt in one by chriſt alone.*
D. ·85 in.

1228. *Let israell hope in the lord.*
D. ·85 in.

1229. *Let Love abide till death devide.*
D. ·9 in.

1230. *Let love abide till death divide.* Goldsmith's stamp DW
D. of hoop, ·82 in. Found in churchyard at Bishop's Stortford, May, 1854. (Braybrooke Coll.)

1231. *Let me in thee moſt happy be.*
D. ·83 in.

1232. The exterior with a band of enamelled ornament consisting of ovals alternating with conventional designs; frequent traces of white enamel. Inside is engraved: *Let noe calamity seperate amity*, followed by two goldsmiths' marks, one with E, the other half obliterated.

See figure. *17th century.*
D. ·72 in. (Braybrooke Coll.)

1233. The hoop engraved on the outside with a floral pattern containing roses; in the interior the inscription: *Lets fix our loue in god aboue.*
D. ·77 in.

1234. *Lets live & die in unity.*
D. ·83 in.

1235. *Let this prefent my good intent.*
D. ·77 in.

1236. *Let us agree In Unity.*
D. ·79 in.

1237. *Let us Contest which shall loue best.*
D. ·8 in.

1238. *Let us share in joy and care.*
D. ·87 in.

1239. *Let vertue bee a guide to the.*
D. ·82 in.

1240. *Let virtue be a guide to thee.*
D. ·82 in.

1241. *Lett vertue be thy guide.*
D. ·78 in.

1242. LET VERTVE GYED TH...
D. ·72 in.

1243. *Let vertue still direct thy will.*
D. ·84 in.

1244. *Live in Love* (inscription stamped).
D. ·83 in.

1245. *Liue in loue and feare the lord.*
D. ·82 in.

1246. × *Long* × *last* × *our* × *loue* × ⌒
D. ·82 in.

1247. *Love and live happy. F. C.* Goldsmith's mark, R H.
D. ·85 in.

1248. GOLD; in the interior: *Love & Live happy.* Goldsmith's mark SN, with marks bearing the sovereign's head, and carat number 18, surmounted by a crown.
D. ·7 in.

1249. *Love and live happy*; and goldsmith's stamp, D A.
D. ·84 in.

1250. *Love and live happy.*
D. ·76 in.

1251. *Love and live happy. E. C.*
D. ·86 in.

1252. *Loue and liue happy.*
D. ·86 in.

1253. *Love & live happy.*
D. ·72 in.

1254. *Love as I or elce I dye.*
D. ·89 in.

1255. *Love entier is my desier.*
D. ·42 in.

1256. LOVE IS A IOY. The exterior of the hoop chequered and once enamelled. *See* figure.
D. ·74 in.

1257. *Love is the bond of piece.*
D. ·85 in.

1258. *Love is the bond of peace.* W^{H}E.
D. ·72 in.

1259. TORTOISESHELL AND SILVER; in the interior, on the silver, the inscription: *Love me.*
D. ·76 in.

1260. *Loue neuer dyes where vertue lyes.*
D. ·88 in.

1261. The hoop ornamented on outside with sixteen stars in relief; in the interior: *Many are thee stars I see yet in my eye no starr like thee.*
D. ·7 in.

1262. *Mas valet* (*The man has the power*).
D. ·78 in.

1263. *My ♡ is free for God & thee.*
D. ·9 in.

1264. *My love is true to only you.*
D. ·74 in.

1265. *My promise past shall ever last.*
D. ·75 in.

1266. *Nee fate my loue can ere remoue.*
D. ·84 in.

1267. *Neuer look but remember* A · S ·
D. ·83 in.

1268. The exterior milled; in the interior: *No cut to unkindnes.*
D. ·82 in. (Braybrooke Coll.)

1269. *No recompence but love.*
D. ·85 in.

1270. *No recompence but love.*
D. ·88 in.

1271. The hoop has a floral pattern once enamelled. In the interior: *No recompenc but remembrance.*
See figure.
D. ·74 in. (Braybrooke Coll.)

No recompenc but remembrance

1272. *No Riches like Content.*
D. ·71 in.

1273. *Noe fate my love Can ere remove.*
D. ·82 in.

1274. *Noe hap so hard as loue debard.*
D. ·89 in.

1275. *None can preuent the lords intent.*
D. ·89 in.

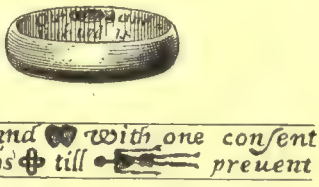
1276. *Nos* ♡ *vnis en dieu. A · G · I.*
D. ·82 in.

1277. The hoop ornamented with a single boss, and engraved with a herring-bone pattern, most of which is worn away. In the interior: NOT · THE · GYFT · BVT THE · GEVER.
D. ·69 in.

1278. *Not the vallue but my love.*
D. ·68 in.

1279. *O Lord us blefs in happynefs.* Goldsmith's stamp, S. I.
D. ·8 in. (Braybrooke Coll.)

1280. *Our* [*hands*] *and* [*hearts*] *with one consent Hath tied this* [*knot*] *till* [*death*] *preuent.* The words in brackets are expressed by symbols in the engraving.
See figure.
D. ·88 in.



1281. *Pari iugo dulcis tractus.*
D. ·8 in.

1282. *Pray God to make us fuch a pair As Ifaac & Rebeca were.*
D. ·8 in.

1283. *Prepared bee to follow mee.*
D. ·78 in.

1284. SILVER GILT; on the outside legend in relief upon a rough ground between high rims: PRESENT EN ABSENCE.
D. ·66 in.

1285. *Prouidence divine hath made thee mine.*
D. ·92 in.

1286. SILVER GILT; *Rather=dy=then=faith=deni.*
D. ·96 in.

1287. *Rather dy then faith deny.*
D. ·76 in.

1288. *Remember the giver.*
D. ·85 in.

1289. *Sin no more Lest sin consume thee & thy store.*
D. ·93 in.

1290. *Since god hath joynd us two together Let us liue in loue and serue him ever.*
D. ·78 in.

1291. *Take this in part of a true heart.*
D. ·8 in.

1292. *The beft Flower by Holy Matrimony H·M 1743.*
D. ·88 in.

1293. The hoop forms a series of ovals; in the interior is inscribed: *The gift of a frend.*
D. ·72 in.

1294. *The god of peace true loue increaſe.*
D. ·99 in.

1295. *The God of peace true Love Increaſe.*
D. ·88 in.

1296. *The lord us bleſs with good succes.*
D. ·84 in.

1297. *The love I owe in this I show.*
D. ·83 in.

1298. *The love is true that i o u.*
D. ·7 in.

1299. *The · love · of · the · contenteth · me.*
D. ·74 in.

1300. *Thee and i will louers die.*
D. ·85 in.

1301. *Thinke ever on the giver.*
D. ·79 in.

1302. SILVER GILT; on the outer side: + THINKE · ON · ME, between two bands of engraved conventional design.
D. ·82 in.

1303. The outside of the hoop ornamented with four lozenges, each containing a quatrefoil; between them are scrolls all once enamelled. In the inside: *This is to ſhowe reſpect Ƒ owe.*
D. ·77 in.

1304. *Till death noe change.*
D. ·81 in.

1305. *To gods decree we both agree.*
D. ·92 in.

1306. *To loue and peace god giues increáſe.* Goldsmith's stamp WS.
D. ·83 in. (Braybrooke Coll.) Found near Bartlow, 1854.

1307. *To thee i wiſh eternall bliſs.*
D. ·81 in.

1308. *Too light to requite.*
D. ·7 in.

1309. *Toujours Fidelle.*
D. ·81 in.

1310. ∗ *united harts death only parts.*
D. ·94 in.

1311. *United hearts death only parts.*
D. ·88 in.

1312. *Vnited* ♡ ♡ *death onely parts.*
D. ·85 in.

1313. *Vertue and loue is from aboue.*
D. ·81 in.

1314. *Vertue gayneth glory.*
D. ·75 in.

1315. *Vertue · only · bringeth · felecitie* ∗
D. ·74 in. (Braybrooke Coll.) Dug up in Wenden village, Essex, 1855.

1316. The hoop ornamented with applied wires, plain and twisted alternately, in a figure-of-eight knot. In the inside: *Vertue Rule Affection.*
See figure.
D. ·76 in.

1317. Broad hoop rounded on the outside, and ornamented with an enamelled armorial shield: gules, a chevron or between three annulets of the second, supported by the letters A and G (? Goring). In the interior the inscription: *Wee Joyne our hearts in god.* $\overset{P}{R}\ L.$
See figure.
D. ·84 in.

1318. *We · ioyne · ovr · Love · in · God · abovfe.*
D. ·84 in.

1319. *We will agree in one accord To live in love & serve the Lord.*
D. ·84 in.

1320. *When this you fee remember mee.*
D. ·77 in.

1321. *Wher love I find my* ♡ *I bind.*
D. ·66 in.

1322. *Whilst life is mine my loue is thine.*
D. ·91 in.

1323. Broad plain hoop, the outside rounded, with raised rims. In the interior: Y · AM · YOVRS · FOR · EVER.
D. ·85 in.

1324. BRONZE; Y LOVE THEE.
D. ·9 in.

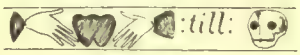
1325. Broad hoop; inside: YELD + TO + RESON + T + A.
D. ·82 in. (Braybrooke Coll.)

1326. *You and I will louers die.*
D. ·87 in.

1327. SILVER GILT; YOU · ARE · MY · IOY.
D. ·92 in.

1328. GOLD; the hoop ornamented in relief with a band of circles containing quatrefoils, alternating with semicircles and dots. In the interior is engraved the legend: + YOVRS + TIL + DETH.
Plate XVII.
D. ·72 in. Weight, 30 grains. Roach Smith Coll. 1856.

1329. GOLD; in the interior a heart between two hands, followed by the word *till* and a skull (death).
See figure.



D. ·73 in. Found with a hoard of coins, London.
An elaborate example of such pictograms as the above occurs on a posy-ring mentioned by T. North, *Notes and Queries*, 3rd series, vol. iv, 1863, p. 243.

1330. GOLD; plain hoop rounded on outside. In the interior the inscription: לס'ט יהושע ויהודית צרפתי יצ'ת תנט (*Good luck. Joshua and Judith Tsarfathi. May their Rock and their Redeemer guard them.* 1699).
D. ·88 in.

V. Jewish Marriage-rings.

These rings, which are rarely older than the sixteenth century, were apparently made in Venice and the south of Germany. The projecting building represents either the synagogue or Solomon's temple, perhaps the former. The engraved legend is usually *Mazzāl tōb* = Good luck. The subjects ornamenting the hoops are commonly the Creation of Eve, the Fall, the Expulsion from Eden, the Seven-branched Candlestick, &c., often enamelled, while many examples have richly enamelled floral ornament. The large Jewish marriage-ring was not worn; the bridegroom placed it upon the middle finger of the bride's right hand during the ceremony.

1331. GOLD; with high twisted borders. The broad flat hoop has in open-work applied to a silver ground the Creation of Eve, the Fall, and the Expulsion from Eden, with the sun, the moon, and various animals, the whole being enriched with blue, green, and white enamels.

Plate XVIII. *Late 16th century.*

D. of hoop, 1·03 in. Weight, 269 grains. (Octavius Morgan Coll.)

1332. GOLD; the hoop a broad band with borders of looped and twisted wire. The sides are covered with a pierced plate with the Creation of Eve, the Fall, and the Expulsion from Eden. In the interior are engraved the initial letters of *Mazzāl tōb.*

See figure. *German, 16th century.*

Width of hoop, 1·1 in. Waddesdon Bequest, 1898.

C. H. Read, *The Waddesdon Bequest, Catalogue of the Works of Art*, &c., 1902, no. 196.

1333. GOLD; with high twisted borders. The broad hoop has ceremonial scenes applied in open-work: two figures bring offerings of first fruits, a priest with the tables of the law, another lighting the candles on the golden candlestick, another blowing on a ram's horn, &c., enriched with enamels of various colours. In the interior is engraved *Mazzāl tōb.*

Plate XVIII. *Late 16th century.*

D. of hoop, 1·03 in. Weight, 235 grains.

1334. GOLD; with raised borders of plaited wire chain; the sides have, in pierced work applied to a broad plain hoop, the Fall, and the beasts among the trees of Eden.

Plate XVIII. *Late 16th century.*

D. of hoop, ·96 in. Weight, 248 grains. (Soden Smith Coll.)

1335. SILVER GILT; with raised borders of cable wire. The sides are ornamented with pierced designs representing the Fall and the beasts in Eden, applied to a broad plain hoop. High projecting bezel in the form of a house with four pillars at corners, high gabled roof with a vane. Inside the hoop is engraved *Mazzal tōb.*

Plate XVIII. *16th century.*

D. of hoop, 1·03 in.

1336. GOLD; broad flat hoop with cable borders, inscribed on the outside with the letters מ ט ל, probably the initials of *Mazzāl tōb Yihya leōlām = Good luck, may they live for ever*, and ornamented with filigree bosses and pyramids surmounted with finials enamelled in blue, and looped finials; between them flowers in turquoise and yellow, and double fleurs-de-lis in blue, green, and white enamel. Bezel in form of a gable working on a hinge, and showing in the interior a leaf of gold, unengraved; the exterior decorated with enamelled imbrications.

Plate XVIII. *German, 16th century.*

D. 1·58 in. Weight, 489 grains. (John Brogden and Soden Smith Colls.)

1337. GOLD; the hoop a broad band with cable borders, having on the outside five bosses of filigree enriched with flowers in pale blue, green, and white enamel; between the bosses enamelled ornaments in dark blue and green, each with a pale blue rosette in the middle, from which rises a loop. The place of a sixth boss is occupied by a gable with two small windows and enamelled imbrications in blue, white, and green representing tiles. The gable works on a hinge, and discloses a plain gold plate beneath.

See figure. *German* (*Nürnberg*), *16th century.*

D. 1·84 in. Width of hoop, ·8 in. Weight, 500 grains. Waddesdon Bequest, 1898.

C. H. Read, as above, no. 195.

1338. ANOTHER; similar design; slight variations in the colour of the enamel. In the interior, legend: *Good luck.*

See figure. *German, 16th century.*

D. ·64 in. Weight, 418 grains. (Braybrooke Coll.)

1339. ANOTHER; similar, with loose rings of twisted wire. The filigree bosses have only pellets; the enamelled ornaments between them are in different shades of pale blue and green, with four loops enamelled in apple green on either side of the bezel. The enamelled imbrications on the gable are dark blue, and beneath it are engraved the initial letters of the words *Mazzāl tōb*. The hinged gold plate within is unengraved.

German, 16th century.

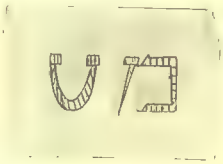
D. 1·7 in. Weight, 341 grains.

1340. GOLD; broad hoop with cable borders; round sides six filigree bosses, between which are pairs of quatrefoils enamelled blue, each flower with a pair of green leaves. In the interior, the same initial letters.

16th century.

D. 1·3 in. Weight, 225 grains.

1341. GOLD; broad hoop with cable borders, the outside ornamented with a series of filigree bosses surmounted by pellets and encircled at the bases by cable



wire. Between them is formal ornament in applied cable wire and pellets. In the interior are engraved the same initials.

Plate XVIII, and *see* figure. *16th century.*

D. 1·3 in. H. ·8 in. Weight, 200 grains. (Braybrooke Coll.)

1342. GOLD; broad hoop ornamented in a similar style, but with smaller bosses of looped wire. Between two of these is a heart-shaped plaque engraved *Mazzāl tōb* (*Good luck*).

16th century.

D. 1·26 in. Weight, 180 grains. (Braybrooke Coll.)

1343. GOLD; broad hoop with borders and median band of cable pattern. Between these three bands are two identical zones of ornament consisting of filigree bosses alternating with turquoise enamelled quatrefoils; between them are pairs of pellets. In the inside are engraved the initials of *Mazzāl tōb*, as in nos. 1339, &c.

Plate XVIII. *16th century.*

D. of hoop, 1·2 in. Weight, 205 grains. 1897.

1344. GOLD; flat hoop with borders of twisted wire ornamented on the outer side with dome-shaped filigree bosses and quatrefoils of dark blue enamel, between which are pairs of pellets. In the interior are engraved the same initials.

16th century.

D. 1·24 in. Weight, 119 grains.

1345. GOLD; flat hoop with raised cable borders. On the outer side is applied ornament consisting of a series of filigree bosses between which are pairs of pellets. In the inside of hoop the same initials.

Plate XVIII. *16th century.*

D. of hoop, 1·25 in. Weight, 119 grains. (Soden Smith Coll.)

1346. GOLD; flat hoop with cable borders: the outer surface has applied decoration consisting of a band of filigree bosses, between which are pairs of pellets. The bezel is an oblong applied plate, and on the inside of the hoop are the same initials.

16th century.

D. of hoop, 1·25 in. Weight, 116 grains. (Soden Smith Coll.)

1347. GILT METAL; flat hoop with ornament in relief and borders of cable pattern; the ornament consists of conventional floral designs of turquoise-coloured and yellow enamel alternating with the letters of the words *Mazzāl tōb* (*Good luck*).

Plate XVIII. *16th century.*

D. of hoop, ·98 in. 1897.

1348. GILT METAL; the hoop a band with raised cable borders ornamented on the outer side with the words *Mazzāl tōb*, reserved in the metal; between the letters conventional designs also in relief.

17th century.

D. 1 in.

1349. ANOTHER; similar; the same legend.

D. ·88 in.

1350. ANOTHER; similar; the same legend.

D. 1 in. Given by the Trustees of the Christy Collection, 1865.

1351. GILT METAL; broad flat hoop with raised borders, engraved on the outer side with four quatrefoils in squares upon a pounced ground. The bezel represents the page of a book, engraved with the same words.

16th century.

D. of hoop, ·86 in. 1897.

1352. GILT METAL; flat hoop with cable borders; on the outer side a raised scroll inscribed with the same words, and three pierced bosses.

16th century.

D. 1·34 in.

1353. ANOTHER; similar, with the same inscription.

D. 1·32 in.

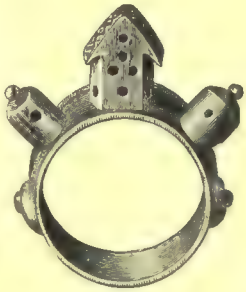
1354. ANOTHER.

D. 1·16 in. (Braybrooke Coll.)

1355. SILVER GILT; flat hoop having on the outer side in low relief a lozenge band enclosing quatrefoils, between cable borders. The bezel is in the form of a rectangular building with four pillars at the corners and a pyramidal roof, the walls being pierced with a row of circular holes.

See figure. *16th century.*

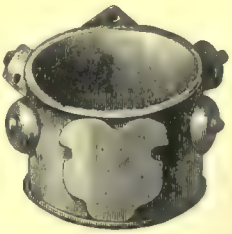
D. of hoop, ·8 in. L. of bezel, ·5 in. (Octavius Morgan Coll.)



1356. SILVER GILT; broad plain hoop; projecting bezel in form of a building with gable roof flanked by two cylindrical projections and two bosses; at the back a shaped shield unengraved.

See figure. *17th century.*

D. 1·4 in. (Braybrooke Coll.)



1357. SILVER GILT; broad hoop, the exterior enamelled with the words *Mazzāl tōb* in red on a black ground; projecting open-work bezel in the shape of a rectangular building with gable roof.

19th century.

D. 1·4 in.

The enamel is modern and the ring appears contemporary with it.

H. MEMORIAL AND OFFICIAL RINGS.

I. Commemorative of persons and events.

(*a*) *With portraits of historical or known persons.*

1358. GOLD; the hoop chased with scrolls and foliage in relief; high bezel crossed beneath by two pearled bands and containing an oval cameo in onyx with portrait of Queen Elizabeth.

Plate XX, and *see* figure. *16th century.*

D. 1 in. Weight, 95 grains. (Braybrooke Coll. Formerly Herz Coll.)

Nos. 1359–75 are 'Stuart rings' worn by adherents of the royal house of that name.

Cf. also *Gentleman's Magazine*, Sept., 1788, p. 769; July and Sept., 1823. Stuart lockets were also worn (ibid., 1791, pp. 401, 618, 814).

1359. GOLD; slender hoop; oval bezel with portrait of Charles I in enamel on a blue ground, with border of brilliants.

Plate XIX.

D. ·94 in. Weight, 47 grains. (Braybrooke Coll.)

1360. GOLD; slender hoop and oval bezel with enamelled portrait of Charles I on a blue ground; the shoulders and the sides of the bezel enamelled with black designs on white. In the interior of the hoop is engraved: *The gift of Mr. Roger Jones*; on the back of the bezel: *Mr. Roger Jones.*

Plate XIX.

D. ·92 in. Weight, 58 grains.

1361. GOLD; oval bezel with portrait of Charles I on a blue ground. The sides of the bezel have flutes in black enamel, and on the back it is enamelled with a skull flanked by C R, all in white on black; the shoulders are also enamelled black. In the interior of the hoop, legend: *Prepared be to follow me*, also in black enamel.

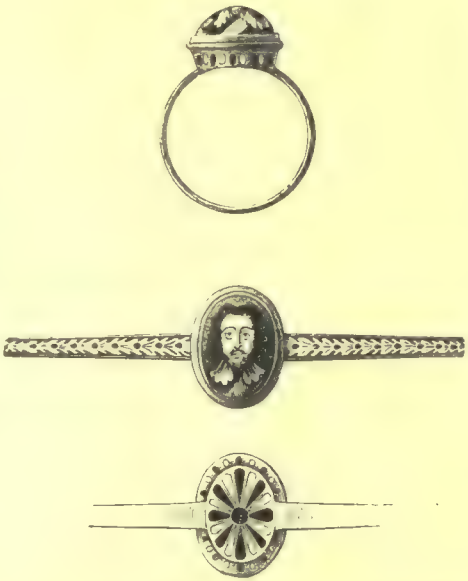
Plate XIX.

D. ·84 in. L. of bezel, ·6 in. Weight, 53 grains.

1362. GOLD; the shoulders with scrolls reserved upon a ground of black enamel; the oval bezel with a bust of Charles I painted under glass. At the back of the bezel a skull in white enamel, surmounted by a crown and flanked by the letters C R in black enamel; below, the date, Jan. 30, 1648. In the interior of the hoop, legend enamelled black: *Prepared be to Follow me.*

Plate XIX.

D. ·9 in. L. of bezel, ·52 in. Weight, 63 grains.



1363. GOLD; the hoop engraved with a wreath on a ground of black enamel; oval box bezel with a formal rosette at the back and a band of ovals round the sides, all enamelled in black and white. It contains a miniature portrait of Charles I in enamel on a blue ground.

Plate XIX, and *see* figure.

D. of hoop, ·81 in. L. of bezel, ·64 in. Weight, 62 grains. (Braybrooke Coll.)

1364. GOLD; shoulders rubbed and pierced; oval bezel, reeded at back, containing a miniature of Charles I with blue background, painted under glass.

Plate XIX.

D. of hoop, ·87 in. L. of bezel, ·54 in. Weight, 59 grains. (Soden Smith Coll.)

1365. GOLD; the shoulders with scrolls reserved on ground of black enamel; oval bezel opening as a locket, and containing an enamelled portrait of Charles I with a blue ground. The lid has a table diamond in a square setting on a ground with scrolls on black enamel; the edges and back of the bezel are also enamelled in black.

Plate XIX.

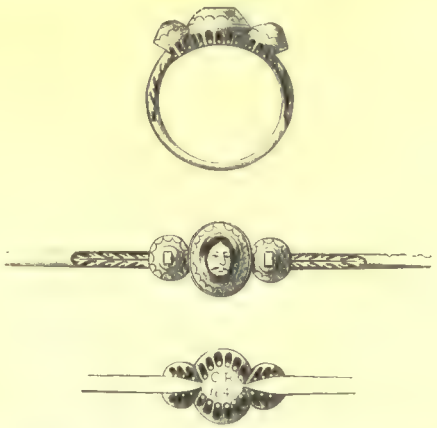
D. ·74 in. L. of bezel, ·5 in. Weight, 48 grains. (Londesborough Coll.)

Before it passed into the possession of Lady Londesborough, this ring was in the collection of Horace Walpole, to whom it was given by Lady Murray Elliott; it was sold (lot 59) on the fifteenth day's sale at Strawberry Hill (T. Crofton Croker, *Catalogue of the Collection of Ancient and Mediaeval Rings and Personal Ornaments formed for Lady Londesborough*, no. 218, p. 74).

1366. GOLD; on the shoulders foliate ornament reserved on ground of black enamel; oval bezel with head of Charles I painted on a blue ground beneath glass; on either side a raised setting with a diamond. The sides of the bezel and settings are enamelled in black with white spots.

Plate XIX, and *see* figure.

D. ·85 in. L. of bezel, ·38 in. Weight, 55 grains. (Braybrooke Coll.)



1367. GOLD; the shoulders, which are pierced, are enamelled in pale blue and white; oval bezel with portrait busts of Charles I and two beardless personages in enamel under glass, with ground of pale blue and green. The edges of the bezel have a band of flutes in white; the back is covered with white enamel with the letters C.R., a crown, and a skull in brown.

Plate XIX.

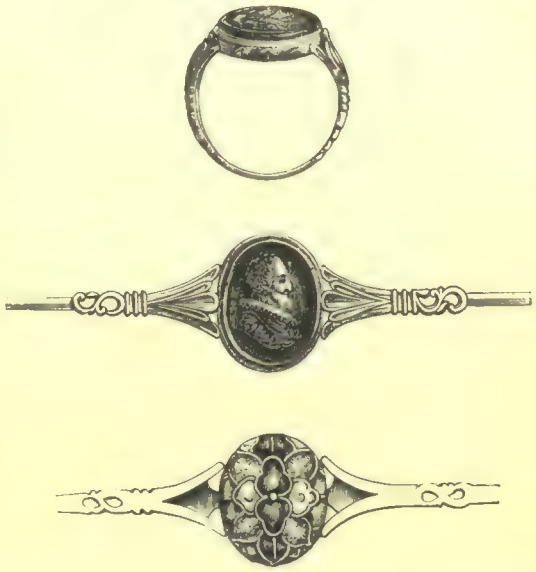
D. ·8 in. L. of bezel, ·56 in. Weight, 43 grains.

1368. GOLD; the hoop has on each side a pierced scroll; the shoulders are ribbed and expanding to broad foliations; oval bezel containing a black jasper cut in cameo with a bust of Charles I to *r*. At the back of the bezel a conventional flower enamelled in various colours.

Plate XIX, and *see* figure.

D. ·86 in. L. of bezel, ·7 in. Weight, 93 grains. (Braybrooke Coll.) Formerly in the Herz Coll.

The stone is cracked across the face.



1369. GOLD; slender hoop pierced and bifurcating at the shoulders, each of which is set with a table diamond; flat oval bezel containing a miniature of Charles II under glass.

Plate XIX.

D. of hoop, ·87 in. L. of bezel, ·71 in. Weight, 59 grains.

1370. GOLD; the shoulders chased with scrolls enamelled black; oval bezel, with sides fluted and enamelled black, containing a miniature of Charles II under glass.

Plate XIX.

D. of hoop, ·8 in. L. of bezel, ·54 in. Weight, 38 grains.

1371. GOLD; plain hoop with ridged edges; oval bezel, with reeded convex back, containing a miniature of Charles II under glass.

Plate XIX.

D. of hoop, ·76 in. L. of bezel, ·44 in. Weight, 35 grains.

1372. GOLD; slender hoop; rectangular locket bezel, with miniature of George II on the outside of the lid, and a miniature of one of the Stuarts inside; the space for a third miniature is now empty. On the back of the bezel is a glass frame covering another miniature which is almost obliterated.

Plate XIX.

D. of hoop, ·83 in. L. of bezel, ·34 in. Weight, 31 grains.

1373. GOLD; oval bezel containing a miniature of 'The Old Chevalier' in a blue coat with frills and a red ribbon over the right shoulder, beneath a convex crystal.

Plate XIX.

D. of hoop, ·78 in. L. of bezel, ·62 in. Weight, 46 grains.

1374. GOLD; slender hoop; oval bezel containing a miniature of 'The Old Chevalier' with guilloche border under glass, all surrounded by a border of small pastes, one of which is missing. The Chevalier wears a full wig and a broad blue ribbon over the left shoulder.

Plate XIX.

D. of hoop, ·9 in. L. of bezel, ·79 in. Weight, 73 grains. (Soden Smith Coll.)

1375. GOLD; slender hoop with open-work shoulders terminating in scrolls; oval bezel containing a miniature of 'The Old Chevalier' under glass. He wears a powdered wig with black bow and a yellow coat with a broad blue ribbon over the right shoulder.

Plate XIX.

D. of hoop, ·7 in. L. of bezel, ·49 in. Weight, 40 grains.

1376. GOLD; slender hoop; flat oval bezel containing a miniature of Queen Mary, wife of William III, with a skull behind her right shoulder, and date of her death—Dec. 28, 95 (1695). The queen wears a red dress trimmed with ermine; the skull is on a table covered with a blue cloth.

Plate XIX.

D. of hoop, ·8 in. L. of bezel, ·74 in. Weight, 43 grains.

1377. GOLD; the shoulders ribbed and opening into trefoils; oval bezel with reeded back containing a miniature of William III under glass.
Plate XX.
D. of hoop. ·88 in. L. of bezel, ·93 in. Weight, 98 grains.

1378. GOLD; oval bezel with a dentated band round the sides, set with an intaglio portrait of William III to right, on a sard.
D. of hoop, ·78 in. L. of bezel, ·59 in. Weight, 77 grains.

1379. GOLD; oval bezel, reeded at the back, containing a profile portrait of Queen Anne embossed in gold-foil on a ground of black hair, all under glass faceted round the edges. On each shoulder is a square setting containing a diamond.
Plate XX.
D. ·92 in. L. of bezel, ·44 in. Weight, 45 grains. (Octavius Morgan Coll.)

1380. GOLD; hoop ribbed at shoulders, which are pierced and form trefoils; oval bezel, reeded at back, containing a bust of George I embossed in gold-foil beneath glass.
Plate XX.
D. of hoop, ·7 in. L. of bezel, ·54 in. Weight, 43 grains.

1381. GOLD; hoop moulded in scrolls; bifurcating shoulders with applied flowers in silver gilt; oval bezel, with reeded back, containing under glass a three-quarter portrait of George II embossed in gold-foil.
Plate XX.
D. of hoop, ·82 in. L. of bezel, ·56 in. Weight, 57 grains. (Soden Smith Coll.)

1382. GOLD; octagonal bezel containing a topaz engraved in intaglio with a bust of George II (?) to right.
D. of hoop, ·82 in. L. of bezel, ·44 in. Weight, 41 grains.

1383. GOLD; hoop bifurcating at the shoulders, where it is ornamented with applied leaves; oval bezel containing a miniature, under glass and in silver-gilt setting, of one of the sons of George II, Frederick Prince of Wales, the Duke of Cumberland, or the Duke of Gloucester. The prince wears a blue coat with red facings.
Plate XX.
D. of hoop, ·79 in. L. of bezel, ·56 in. Weight, 35 grains. (Octavius Morgan Coll.)

1384. GOLD; plain hoop expanding to shoulders; oval bezel, clear set with a cameo portrait bust of George III to right, in onyx.
D. of hoop, ·8 in. L. of bezel, ·58 in. Weight, 48 grains.

1385. GOLD; the hoop channelled at the shoulders; oval bezel, clear set with a cameo bust of George III to right in glass paste, by Tassie.
Plate XX.
D. of hoop, ·88 in. L. of bezel, ·91 in. Weight, 132 grains.

1386. GOLD; oval bezel set with a cameo bust by Wedgwood of a young man to left, under a glass. He wears a tie-wig, and on his breast the star of an order. Goldsmith's stamp, I. H., and 1800.

D. of hoop, ·85 in. L. of bezel, 1·14 in. Weight, 155 grains.
The personage is a prince of the House of Hanover.

1387. GOLD; the hoop and sides of bezel ornamented with scrollwork reserved on a ground of black enamel; oval bezel containing a portrait bust to left of William IV in enamel: the king wears a dark blue coat and the star and ribbon of the Garter. On back of the bezel: *William the Fourth By Henry Bone R A Enameller to the Royal Family.*

Plate XX.

D. of hoop, ·82 in. L. of bezel, ·59 in. Weight, 92 grains.

1388. GOLD; slender hoop; the shouldees enamelled with flowers, much of the enamel now lost; concave circular locket-bezel, the back and sides ornamented with a large rosette and leaves still partly filled with dark blue enamel, containing a bust in relief in gold of Gustavus Adolphus on a black ground; on the edges hinge and catch of a lid, now lost.

17th century.

D. ·86 in. Weight, 34 grains. (Braybrooke Coll.)

1389. GOLD; slender hoop; oval bezel with a cameo paste by Tassie—bust of Henri IV of France to right.

Late 18th century.

D. ·84 in. L. of bezel, ·56 in. Weight, 33 grains.

1390. GOLD; the hoop made of three wires with transverse ribs at the shoulders; oval bezel containing a paste by Tassie—a cameo portrait of Frederick the Great, in white on dull red.

Plate XX.

D. of hoop, ·87 in. L. of bezel, ·81 in. Weight, 68 grains.

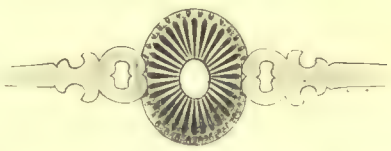
1391. GOLD; oval bezel containing cameo portrait of William V, Prince of Orange (1751–1806), in white glass, by Tassie.

D. of hoop, ·84 in. L. of bezel, 1·04 in. (Lady Charlotte Schreiber Coll.)
Medallions of this prince were made by Wedgwood; three examples are in the Museum (*Cat. of English Pottery*, i, p. 215, nos. 29–31).

1392. SILVER GILT; slender hoop; large oval bezel set with a cameo portrait of Maria I, Queen of Portugal (1734–1816), in jasper ware, surrounded by a border of crystal pastes; the bezel engraved at the back with sprigs down the sides.

Plate XX.

D. of hoop, ·78 in. L. of bezel, 1·07 in.
Cf. Sir A. W. Franks, *Catalogue of a Collection of Continental Porcelain*, 1896, no. 511.



1393. GOLD; the hoop enamelled in white on the shoulders, which are pierced, the design including fleurs-de-lis; oval bezel ornamented on back and sides with enamel, and containing a ruby cut in cameo with a bust of Madame de Maintenon to right.

See figure. *French, early 18th century.*

D. 1·04 in. L. of bezel, ·7 in. Weight, 85 grains. (Braybrooke Coll.) Formerly in the Herz Collection (lot 2744).

1394. GOLD; the hoop forms four panels enamelled black, between which are three diamonds; on the panels is the inscription: YE RT HON HUGH LD VISCNT FALMOUTH, reserved in the gold. Oval bezel containing a miniature portrait, under glass, of Lord Falmouth in a full wig, purple coat, and white neck-cloth; at the back is engraved: *died Oct. 25. 1734 Aged 53.*

Plate XX.

D. ·82 in. L. of bezel, ·62 in. Weight, 54 grains. (Lady Charlotte Schreiber Coll.)

Hugh Boscawen, first Viscount, M.P. for Tregony, Cornwall, Truro, and Penryn. The ring should be compared with mourning-rings without portraits, catalogued below.

1395. GOLD; plain hoop; oval bezel containing a portrait bust of John Wilkes on porcelain. He wears a wig; the coat is pale blue.

Plate XX.

D. of hoop, ·85 in. L. of bezel, ·72 in. Weight, 49 grains.

John Wilkes, imprisoned on a general warrant for no. 45 of his periodical paper, *The North Briton*; M.P. for Aylesbury, 1761, Middlesex, 1774; *d.* 1797.

1396. GOLD; hoop expanding at shoulders; oval bezel containing paste imitation of a sard engraved with a bust of Jeremy Bentham; at back of the bezel, the inscription: *Jeremy Bentham Obt 6. Junc 1532. Æt. 84.*

D. of hoop, ·92 in. L. of bezel, ·78 in. Weight, 121 grains.

1397. GOLD; plain slender hoop; long oval bezel containing, upon a ground of dark blue enamel, under glass a bust in porcelain of a man in a tie-wig to *r.* At the back of the bezel is engraved: *Horatio Sharpe Esq ob. 9. Novr 1790 Æt 72.*

Plate XXII.

L. of bezel, 1·1 in. Weight, 120 grains.

1398. SILVER GILT; flat hoop ornamented on the outside with borders of plain and cable wire, and the letters RO MA applied in wire on each side of the bezel, which is oval and contains a cameo bust of Cardinal Antonelli in onyx.

D. of hoop, ·8 in. L. of bezel, ·67 in.

Giacomo Antonelli, Cardinal, 1847; *d.* 1876.

(*b*) *Portraits of unidentified persons.*

1399. GOLD; the hoop chased with scrolls and bifurcating at the shoulders, where there are applied scrolled panels with cherubs' heads cut in cameo in onyx; oval bezel with a cameo portrait of a young man in onyx. At the back of the bezel is chased a conventional rosette.

Plate XX.

D. 1 in. L. of bezel, ·5 in. Weight, 68 grains.

The cameo portrait is Italian of the fifteenth century, the cherubs' heads are Italian of the latter part of the sixteenth, the mounts of the seventeenth century.

1400. SILVER; thick plain hoop; oblong bezel containing a cameo portrait bust in onyx of a lady to *l.* in the costume of the sixteenth century.

D. 1·1 in. L. of bezel, ·64 in. Given by the Trustees of the Christy Collection, 1865.

1401. GOLD; the hoop a double wire; oval bezel with bust of a lady to *l.*, modelled in coloured wax on a ground of purple foil. Her hair is in a gold net; she wears a black ribbon round her neck with a jewel, and a scarf over her shoulders.

Plate XX. *German, 16th century.*

D. 1 in. L. of bezel, ·91 in.

1402. JET; the hoop, which is broken at the back, raguly; oval bezel containing, under glass, a bust in relief in coloured wax of a young woman to left, wearing a ruff and a green dress.

See figure. *French, 16th century.*

D. ·9 in. L. of bezel, ·5 in.

1403. GOLD; once enamelled; slender hoop with scrolled shoulders; hexagonal bezel rudely engraved with the bust of a young man with long hair; by the side of the face an object resembling a grenade.

Early 17th century.

D. ·74 in. Weight, 36 grains.

1404. GOLD; the exterior of the hoop set with garnets; the bezel an almond-shaped frame set with garnets and finished at the top by a projecting ornament set with the same stones. It contains an oval setting with a portrait enamelled in grisaille on a brown ground, representing an officer of the Guards in a three-cornered hat, and wearing a small gorget on his breast.

Plate XX.

D. ·82 in. L. of bezel, 1·02 in. Weight, 46 grains.

On the back of the bezel is enamelled the name *Lee*.

1405. GOLD; slender hoop; oval bezel containing, under glass, a miniature of a young lady in a low dress.

Plate XX. *About* A. D. 1740.

D. of hoop, ·83 in. L. of bezel, ·58 in. Weight, 56 grains. (Octavius Morgan Coll.)

1406. GOLD; oval bezel, with wavy and pearled borders, containing a miniature portrait to left, under a glass. It represents an elderly man, clean-shaven, to left, wearing a wig and a black necktie.

Plate XX. *18th century.*

D. of hoop, ·86 in. L. of bezel, ·92 in. Weight, 80 grains.

1407. GOLD; oval bezel with pearled border, containing a miniature portrait of a lady with flowers in her hair beneath a glass.

Plate XX. *Late 18th century.*

D. of hoop, ·86 in. L. of bezel, ·9 in. Weight, 89 grains. (Soden Smith Coll.)

1408. GOLD; oval bezel containing a miniature portrait under glass of a gentleman wearing a wig, a red coat, and green waistcoat.

Plate XX. *Late 18th century.*

D. of hoop, ·79 in. L. of bezel, ·84 in. Weight, 78 grains. (Octavius Morgan Coll.)

1409. GOLD; the hoop with pierced scrolls and trefoil shoulders; oval bezel with an onyx cameo head of a man to right, wearing a curled wig.

Plate XX. *18th century.*

D. of hoop, ·88 in. L. of bezel, ·84 in. Weight, 46 grains.

1410. GOLD; oval bezel containing an enamelled silhouette bust of an elderly man to right, wearing a tie-wig.

18th century.

D. ·8 in. L. of bezel, ·7 in. Weight, 65 grains.

1411. SILVER; oval bezel, containing a cameo bust of a young man in a tie-wig to left, in jasper ware—white on a pale blue ground.

Late 18th century.

D. of hoop, ·74 in. L. of bezel, 1·1 in. (Octavius Morgan Coll.)
Perhaps a member of the Hapsburg family.

1412. GOLD; octagonal bezel containing a cameo portrait in white on blue jasper ground—a lady in a low dress, wearing three ostrich feathers in her hair.

Plate XX. *Late 18th century.*

D. of hoop, ·76 in. L. of bezel, 1·07 in. Weight, 98 grains.

1413. BASE METAL; oval bezel containing a laureate bust to right, cameo on a mottled ground.

Venetian, late 18th century.

D. of hoop, ·9 in. L. of bezel, 1·06 in.

1414. GOLD; open-work trefoil shoulders; oval bezel set with a bloodstone engraved in intaglio with the bust of an elderly man to right, all surrounded by a border of garnets.

D. of hoop, ·82 in. L. of bezel, ·6 in. Weight, 39 grains.
The intaglio is of about 1800, the ring of the 18th century.

1415. GOLD; oval bezel containing a sapphire engraved in intaglio with the head of a beardless middle-aged man to left.

D. of hoop, ·74 in. L. of bezel, ·39 in. Weight, 28 grains.

(*c*) *Rings commemorating events.*

1416. GOLD; the shoulders channelled and enamelled black; oval bezel with flutes in black enamel round the sides, and containing a paper under glass, inscribed, in a heart-shaped panel, as follows:

On the Death of K. CHARLES y^e^ II.
A greater Prince y^e^ Throne did never grace
Nor to a better ever left his Place:
Charles is reviv'd while Royal JAMES *does Reign;*
And all our loss well paid in such a gain.
Died Feb. 6, 1684.

D. ·82 in. L. of bezel, ·52 in. Weight, 27 grains.

1417. GOLD; JACOBITE MEMORIAL RING, with inscriptions reserved upon white enamel covering both the hoop and bezel. The bezel is panel-shaped, with six points, four of which are coronets. It bears the initials B.D.L.K.; the dates 8. DEC. 9 AP. 18 AU; and, in the middle, an axe with the year 1746. On the hoop, which is formed of two interlacing bands, are the following initials and dates: FT : AB : TD : TS : DM : JD : GF : TC : JB : 30 JULY, 1746 on one band, and on the other: JN : D. M^c^D : WO : 22 AU : S^R^ JW : JB : JH : AL : AW : 28 NO. On one side of the bezel is a thistle, on the other a rose, both enamelled.

Plate XIX.

D. ·94 in. Weight, 75 grains.

The ring commemorates the execution of the Jacobite Lords, Balmerino, Kilmarnock (executed Aug. 18, 1746), Derwentwater (Dec. 8, 1746), and Lovat (April 9, 1747). The initials on the hoop are those of seventeen of their followers, executed on Kennington Common, viz. Francis Townly, Andrew Blood, Thomas Deacon, Thomas Syddal, David Morgan, James Dawson, George Fletcher, Thomas Chadwick, and John Berwick, executed July 30, 1746; James Nicholson, Donald McDonald, Walter Ogilvie, executed Aug. 22, 1746; Sir John Wedderburn, James Bradshaw, John Hamilton, Alexander Leith, Andrew Wood, executed Nov. 28, 1746.

See Chambers's *History of the Scottish Rebellion of* 1745–6.

1418. ANOTHER; similar, but with the initials C S in gold wire on light brown hair at the back of the bezel.

D. ·82 in. Weight, 60 grains.
An early possession of the Museum.

1419. GOLD; the hoop bears the legend: PLVS · QUAM · VICTOR. 1648, reserved in the gold on a ground of black enamel; circular bezel with a border of rays on black enamel, enclosing a cavity in which are brown hairs and a gold crown, with stars on the points, on a ground of blue silk. At the back of the bezel is engraved C R 1st, under a royal crown.

19th century.

D. 1 in. D. of bezel, ·66 in. Weight, 120 grains.

This ring may have been made after the opening of the coffin of Charles I in St. George's Chapel, Windsor, in the presence of the Prince Regent in 1813.

1420. GOLD; the bezel in form of two hearts surmounted by a crown, all in garnets; the hoop with legend: GEORGE & CHARLOTTE UNITED 1761, reserved in the gold on a ground of white enamel.

Plate XVII.

D. ·7 in. Weight, 26 grains.

The form of the ring may be compared with that of no. 1099. It commemorates the marriage of George III and Charlotte of Mecklenburg-Strelitz.

1421. GOLD; the hoop is scrolled and bifurcates at each shoulder, where there is a setting containing a ruby; the bezel is in the form of three initials, crowned; the middle letter F and the imperial crown above it are set with rubies, the flanking letters M T are in silver, set with diamonds.

See figure. *18th century.*

D. ·81 in. Weight, 41 grains.

Probably made to commemorate the marriage of Maria Teresa with Francis Stephen of Lorraine (afterwards Emperor Francis I) in 1740.

1422. GOLD AND SILVER; bezel formed of the letters F R, the first set with rubies, the second with diamonds; to right and left two settings with diamonds and the letters E (?) L in gold.

18th century.

D. ·84 in. Weight, 36 grains. (Octavius Morgan Coll.)

The consort of Frederick the Great was Elizabeth of Brunswick; this ring does not therefore appear to relate to him, unless it was a gift presented by him to some other person (*Arch. Journal*, xxviii, p. 174).

1423. GOLD; the hoop scrolled and pierced at the shoulders, on each of which is a ruby in a raised setting; oval bezel containing an onyx cut in cameo with the crowned and wreathed letters F R in monogram, and below, with the legend: VIVAT.

See figure. *18th century.*

D. ·78 in. L. of bezel, ·36 in. Weight, 29 grains. (Braybrooke Coll.)

Probably commemorating a victory of Frederick the Great.

1424. GOLD; the hoop a wire; oval locket bezel containing a laureate head of Napoleon in relief in gold, with legend: NAPOLEON ///// PET (?) ////; the hinged lid is enamelled on the outer side with three flowers on stems within a wreath.

See figure.

D. ·76 in. L. of bezel, ·35 in. Weight, 13 grains.

Stated to have been given by a French officer, who died in 1830, to Mr. John Boyle of the firm of Wedgwood and Bentley of Etruria. Bought from his son Henry Boyle. The tradition was that the ring was one of six made for the conspirators concerned in the escape of the Emperor Napoleon from the Isle of Elba. In the illustration the ring is enlarged on account of the minuteness of the design.

1425. SILVER GILT: hollow hoop bearing on the shoulders the following names in relief: CAP D'ALGESIRAS, VALENCE, MOL DEL REY, LORCA, FERROL, ISLE DE LEON, CAMPILLO, SEVILLE, BIDASSOA, PUICERDA, LOGRONO, SARRAGOSSE, CASTELTERSOL, MADRID, LA REGENCE, G^DE(?) REV. DE LISBONNE. Oval bezel with a scene in relief: on the left, before a pile of cannon-balls, three soldiers of different regiments stand with extended left arms before a general who confronts them bare-headed, trampling under foot a hydra; beside him a river god leaning on an urn behind a fortress. Above the figures the legend: FIDELITE HONNEUR DISCIPLINE; in the exergue: CO QUARDON.

Early 18th century.

D. 1·1 in. L. of bezel, ·9 in.

Commemorating French campaigns in the Peninsula.

1426. GOLD; the hoop expanding to a raised oval bezel bearing the arms of the United Republic of Poland and Lithuania, with the field enamelled red; above, a crown. The shoulders have trophies on a ground of black enamel. In the interior, round the hoop, is engraved the legend: *procz nadzici Wszystko zgineto* (*All is lost but hope*); at the back of the bezel: *Konst. 3^o Maia 1791.* (*Constitution of May 3, 1791*), between the dates

1794	1812
1806	1830
1809	1831

Polish, 19th century.

D. ·8 in. Weight, 86 grains.

The dates refer to various important periods in the history of Poland. Thus 1794 represents the Third Partition, 1806 the Napoleonic Constitution for the Congress Kingdom, 1812 the close of the Moscow Campaign, 1831 the Polish Rising.

1427. SILVER; flat hoop with legend reserved on ground of dark blue enamel: NA – PAM – ROZB – POL – 1772 (*Na pamiatke rozbioru Polski = In remembrance of the partition of Poland*).

19th century.

D. ·8 in.

1428. SILVER; a flat hoop with legend and device reserved on a ground of black enamel—a crown of thorns, flanked by a cross and palm branch, 25-27 LUT 8 KWIET 1861 (25–27 February, 8 August 1861).

D. ·72 in.

A ring made to commemorate the death of Polish peasants, shot in the rising at Warsaw on the above-mentioned dates. Iron crosses were made for the same purpose.

1429. SILVER; the hoop ribbed on the outer side and having a cross in relief, with other emblems. In the interior is engraved the legend: *Niech was nasza smierć nie odstrasza* (*May our death not discourage you*).

Polish.

D. ·76 in.

A patriotic ring.

1430. SILVER; a broad hoop with designs in relief. On one side the arms of Paris flanked by olive branches; on the other a shield inscribed: TOUS AUX DANGERS TOUS A L'HONNEUR. 1870–1871.

D. ·86 in.

Commemorative of the siege of Paris in the Franco-Prussian war.

1431. SILVER; the hoop simulates a wreath bound with ribbons; oval bezel with pearled border, a figure of Victory advancing to left, with left arm raised and a sword in her right hand: in the background a burning city. Legend: FRANCE SOUVIENS TOI; in the exergue, 1871.

D. 1 in. L. of bezel, ·64 in.

II. Mourning-rings.

The great majority are English, and an English origin is to be assumed unless another provenance is given; the dates range from the close of the sixteenth to the first quarter of the nineteenth century. Several marked types were fashionable at different periods. The simple hoop with an enamelled skull on the exterior, sometimes amid foliate ornament, was in vogue for some eighty years, from about 1660 to 1740 (nos. 1459–82). It was overlapped by the type with enamelled scrolls on the shoulders, and oval or circular bezel containing, under glass, a monogram in gold thread (more rarely a skull or skeleton), on a ground formed of the deceased's hair; the collection contains examples from about A. D. 1690 to A. D. 1720 (nos. 1495–1527). The fashion of covering the whole hoop with a skeleton, hour-glass, &c., reserved upon a ground of black or white enamel, seems to have been of shorter duration; examples in the collection range from A. D. 1714 to A. D. 1747 (nos. 1529–50). Plain hoops with the name and date of death reserved upon ground of

black or white enamel date from about 1730 to 1815 (nos. 1551–97). Over the greater part of the same period hoops in the same style often have bezels containing gems; at the beginning of the period the bezel may be coffin-shaped and enclose a skeleton under crystal (nos. 1542-7); at the end of it, an oval bezel may contain a monogram, urn, &c., executed in the hair of the deceased, or on a ground formed of it (nos. 1577 ff.).

The elegant hoops wavy, or forming panels or scrolls, enamelled and bearing names, begin about A. D. 1735 and continue for some forty years (nos. 1597–1643); these rings also may have bezels with gems, or with skulls, skeletons, &c., under crystal.

The 'Marquise' type, and that with large oval bezels containing urns and symbolical emblems, belong to the last quarter of the eighteenth century (nos. 1644–6).

Gems of the most varied colours are found in mourning-rings: sapphire, amethyst, ruby, diamond, garnet, and emerald.

Black enamel signifies that the deceased was married; white implies the single state. In no. 1641, a ring commemorating two relatives, one name is on a ground of white, the other upon black.

(*a*) *In memory of historical persons.*

1432. GOLD; flat hoop with legend: GVLIELMVS III REX, a death's-head and date 1702, all reserved in the metal on a ground of black enamel; the bezel is an applied silver buckle with six steel studs; two isolated studs of the same kind on one shoulder represent the ornament upon the tongue of the strap.

See figure. *English, early 18th century.*

D. ·72 in. Weight, 35 grains. (Braybrooke Coll.)

1433. GOLD; royal mourning-ring; hoop plain at back and enamelled on shoulders with three horizontal bands of black; the bezel is a lozenge-shaped setting enamelled in black on the sides, and with a death's-head and cross-bones enamelled in outline on the back. It is set with a faceted crystal which covers plaited hair, on which is the crowned monogram, M R, of Queen Mary (consort of William III) in gold thread.

See figure. *English, end of the 17th century.*

D. of hoop, ·62 in. Weight, 25 grains. (Braybrooke Coll.)

This ring belonged to Henrietta, sole child, by his second wife, of Lord William Powlett,

second son of Charles, first Duke of Bolton. She married in 1725 William, third son of the second Viscount Townshend. One of their granddaughters, the Hon. Amelia Townshend, presented the ring to Lord Braybrooke in 1855.

1434. GOLD; the oval bezel contains a monogram in gold thread with the letters A and G (?) under a crystal; round the hoop, reserved in the metal on a ground of black enamel, are an hour-glass, spade and pick crossed, cross-bones, skeleton, &c.; inside is engraved the inscription: *Ær obt 1 Augt 1714 æta 49 (yeares!) in ye 13 y o Reigne.*

D. ·78 in. Weight, 53 grains.
Memorial ring for Queen Anne.
For the type of hoop cf. nos. 1529–50, below.

1435. COPPER; the hoop forms a series of six panels, with inscription in letters reserved on a ground of black enamel: QUEEN CAROLINE OB· 20 NOV. 1737. Æ. 55.

Plate XXI.

D. ·78 in. (Octavius Morgan Coll.)

1436. GOLD; wavy hoop with inscription reserved on a ground of black enamel: GEORGIUS · 2 · REX · OB 25 OCT. 1760 Æ. 77.

D. ·73 in. Weight, 22 grains.
Much of the enamel is lost.

1437. GOLD; bezel an oval setting containing an onyx cameo with an urn; round the hoop on ground of black enamel between chain borders a royal crown twice repeated, with supporters lions crowned rampant, and monogram containing letters L. R. three times repeated; the design is terminated towards the bezel on each side by a crowned and rampant lion; on the back of the bezel is engraved: G III Obt 1820.

Plate XXII.

D. 1·14 in. Weight, 181 grains.

1438. GOLD; revolving rectangular bezel, on one side of which is in gold on ground of black enamel a royal crown, and inscription: CAROLINA REGINA OB: 7 AUG 1821 Æ. 52; on the other side, plaited hair beneath glass bordered with foliate ornament. Hoop plain at back; shoulders chased with floral scrolls.

Plate XXII.

D. of hoop, ·92 in. L. of bezel, ·52 in. Weight, 98 grains.

1439. GOLD; hollow hoop narrowest at the back and rounded on the outer side; swivel bezel consisting of a small medal having on one side a head of George IV with legend: GEORGIUS IV D. G. BRITANNIARUM REX. F. D. Immediately below the bust the initials J. B. M., and below these a mark resembling a crown. On the reverse the legend: BORN AUGUST 12. 1762. DIED JUNE 26. 1830, and round the border: ALL THE NATION LAMENTS HIS LOSS.

D. ·8 in. Weight, 55 grains. The initials J. B. M. are those of J. B. Merlen, medallist.

1440. GOLD; bezel containing on a ground of black enamel the end of a sarcophagus in white, bearing the letters P C (Princess Charlotte) surmounted with a crown, all reserved in the metal.

Plate XXII.

D. ·6 in. Weight, 17 grains.
Princess Charlotte died 1817.

1441. GOLD; flat hoop expanding to the shoulders; raised oblong bezel with an N surmounted by a viscount's coronet and a B by a ducal coronet; beneath, the word TRAFALGAR, all on a ground of black enamel; the coronets enriched with coloured enamels. On the exterior of the hoop is engraved: PALMAM QVI MERVIT FERAT; in the interior: *Lost to his country 21 Oct^r 1805 Aged 47.*

See figure (twice real size).

D. ·84 in. L. of bezel, ·66 in. Weight, 97 grains. Given by the Rev. W. P. Haslewood, 1879.

1442. GOLD; hoop ornamented on outside with floral pattern; reserved for enamel, now lost; in the inside the inscription: *Cha. Montagu, Earl of Halifax ob. 19 May . 1715 æt. 55.*

English, 18th century.

D. ·79 in. Weight, 66 grains.
Charles Montagu, first Earl, *b.* 1661, friend of Sir Isaac Newton, Chancellor of the Exchequer and First Lord of the Treasury; impeached in 1701 without result. Created Baron Halifax, 1700; Earl of Halifax, 1714.

1443. GOLD; bezel containing a skull and cross-bones on hair, which has been surrounded by twenty-four diamonds, of which six are missing; shoulders ornamented with skulls and cross-bones reserved on a ground of black enamel; the rest of the hoop once enamelled black. On the back of the bezel is engraved the inscription: *H. G. the D. of Kingston ob. 23. Sep. 1773. Aet. 62. Not lost but gone before.*

D. ·78 in.
Sir Evelyn Pierrepont, second Duke, K.G., *b.* 1711, raised a regiment of horse to oppose the Jacobites.

1444. GOLD; oval bezel containing a cameo portrait head in onyx—a bearded man to *l.*; round the hoop, reserved on a ground of black enamel, the inscription: S^r THO^s FRANKLAND BT. OB. 21 NOV. 1784 Æ. 66.

D. of hoop, ·75 in. L. of bezel, ·84 in. Weight, 164 grains. (Hailstone Coll.)
Sir Thomas Frankland, admiral on the Bahama station; M.P. for Thirsk, 1749–84.

1445. GOLD; flat hoop with swivel bezel, on one side of which in letters reserved upon black enamel: JE N'OUBLIERAI JAMAIS; on the other side is engraved: *Frederick Earl of Bristol died 8 July 1803 in his 73 year.*

D. of hoop, ·85 in. L. of bezel, ·52 in. Weight, 55 grains.

Frederick Augustus Hervey, fourth Earl, Bishop of Derry, advocated relaxation of penal laws against Catholics, and their admission to the House of Commons.

1446. GOLD; flat hoop with inscription on a band of black enamel in gold letters: RT. HON. SPENCER PERCEVAL: OB. 11 MAY 1812 Æ 49. between ribbed bands and narrow bands of black enamel; in the inside is engraved: *died by the hand of an Assassin* . . . Stamps: sovereign's head, leopard's head, crown. carat number 18, and date-letter Q (1811), with goldsmith's mark S. G.

Plate XXII.

D. ·79 in. Weight, 83 grains.

The Right Hon. Spencer Perceval, Prime Minister of England, shot while entering the lobby of the House of Commons by a bankrupt named Bellingham, who had a grievance against the Government.

1447. GOLD; with bezel containing a crystal paste beneath which is some substance resembling iridescent glass; behind the bezel are enamelled the arms of Innocent XI; the sides are also enamelled. On the shoulders is foliate ornament on a ground of black enamel.

English, about A. D. 1690.

D. ·82 in. Weight, 56 grains. (Octavius Morgan Coll.)

(*b*) *In memory of other persons.*

1448. GOLD; bezel in shape of a lozenge in which is engraved a circle containing a white enamelled skull and legend: MEMENTO MORI, in black enamel; enamelled shoulders and edges of bezel; on back of bezel the letter $\begin{matrix} & \text{I} & \text{E} \\ & \text{S} & \text{M} \\ & \text{K} & \end{matrix}$.

Plate XXI. *17th century.*

D. ·91 in. Weight, 155 grains.

1449. GOLD MOURNING-RING; flat hexagonal bezel with a cavity once containing a death's-head; slender hoop with the shoulders shaped as scrolls. On the back of bezel are engraved the letters $\begin{matrix} & \text{B} & \\ \text{W} & \cdot & \text{D} \end{matrix}$.

English, about A. D. 1610.

D. ·77 in. Weight, 39 grains.

1450. GOLD; circular bezel containing an enamelled death's-head surrounded by the legend: FŒLIX · CONCORDIA · FRATRUM. The shoulders of the hoop are

scrolled and ornamented with white and green enamel. Inside the bezel are engraved the letters $\frac{H}{I \cdot A}$.

Plate XXI. *English, 17th century.*

D. ·83 in. Weight, 120 grains.

Compare nos. 812–22, which, not having names or initials, have been classified as devotional. Rings of the *memento mori* type were, however, used as mourning-rings; jewellers probably stocked them, and names or initials were subsequently added to order. Nos. 1487–93 below may have been stocked in a similar way; they may be regarded as potentially mourning-rings, though some might equally well be considered devotional.

1451. GOLD; octagonal bezel containing white enamelled skull and the legend: *Hodie mihi cras tibi*, in black enamel.

17th century.

D. ·81 in. Weight, 112 grains. From Rushton, Cheshire.

1452. GOLD; hollow oval bezel engraved with a skull, once enamelled, and legend: REMEMBER DEATH; round the sides of the bezel the name IOYCE · YEMAN, in letters reserved for enamel, which is lost.

17th century.

D. ·96 in. Weight, 160 grains. (Soden Smith Coll.)

Cat. of the Loan Exhibition of Ancient and Modern Jewellery, South Kensington, 1872, no. 906.

1453. GOLD; the hoop, which is enamelled in white, has at the back two clasped hands, the rest representing two skeletons supporting a coffin-shaped bezel. This has a movable lid fastened with a pin, and ornamented with a Maltese cross, once enamelled red, on a black ground with hearts reserved in the metal; when opened, it displays another skeleton within. On one end an enamelled cinquefoil.

Plate XXI.

D. ·84 in. L. of bezel, ·4 in. Weight, 93 grains. (Londesborough Coll.)

The clasped hands, usually a feature of love-rings (see nos. 1002 ff.), should be noticed. It is not easy to say whether this ring should be regarded as a mourning-ring in the usual sense of the word, or whether it had a devotional purpose.

1454. GOLD mourning-ring; plain hoop; on the inside the inscription: W · I · L 1592.

D. ·78 in. Weight, 68 grains.

1455. GOLD; plain hoop rounded on the outside; on the inside the inscription: $+\frac{S}{1727}$ A. Goldsmith's mark MM.

D. ·86 in. Weight, 104 grains.

1456. GOLD; plain hoop rounded on outside; in the inside: *Febʳʸ 13, 1723 M.S.*, with goldsmith's mark EM.

D. ·94 in. Weight, 124 grains.

1457. GOLD; the bezel contains a double pearl; round the hoop inside is engraved: *None can prevent the Lord's intent.*

English, 17*th century.*

D. ·84 in. Weight, 95 grains.

1458. GOLD; the hoop, which is of triangular section, has been enamelled; on the inside is the inscription: *Ante obitum nemo beatus.*

English, 17*th century.*

D. ·78 in. Weight, 50 grains.

1459. GOLD; the hoop has on the outer side a laurel wreath reserved on a ground of white enamel; in place of bezel is the outline of a skull; in the inside of the hoop: *Wee part to meete. Et: 19 mar: 1658.*

D. ·75 in. Weight, 55 grains.

1460. GOLD; hoop wreathed on the outside; in the inside, legend: *Hope helpeth greife*, followed by a goldsmith's stamp.

English, 17*th century.*

D. ·63 in. Weight, 27 grains.

1461. GOLD; the hoop has on the outside a floral scroll which has been enamelled; in the inside is engraved: I°C *May 6th 1761.* Goldsmith's mark P.C.

See figure.

D. ·9 in. Weight, 108 grains.

1462. GOLD; plain hoop with a skull engraved on the outside, probably once enamelled; in the inside, legend: *In memory of RR. 1664.*

D. ·79 in. Weight, 35 grains.

1463. ANOTHER; with the same device as the last; inside, legend: *H. L. obiit 5. May 1669.*

D. ·83 in. Weight, 58 grains.

1464. ANOTHER; similar; inside: *In memory of A. S. ob. 3 Aug. 73.*

D. ·78 in. Weight, 42 grains.

1465. ANOTHER; in the interior: *I S: obyt Dec. y° 13: 75.*

D. ·74 in. Weight, 45 grains.
The date is 1675.

1466. ANOTHER; legend: *E. H. ob^t 15 Sep^t 83 Æta. 21*; goldsmith's mark R. M. *English*, 17*th century.*

D. ·81 in. Weight, 48 grains.

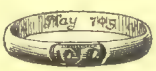
1467. ANOTHER; legend: *S. J. Advans^t to glory Dec. 24* C. Goldsmith's mark B. 17*th century.*

D. ·7 in. Weight, 45 grains.

1468. ANOTHER; legend: *Bee prepared M. B. July 79.*
17th century.
D. ·75 in. Weight, 60 grains. Obtained at Bildeston in 1883.

1469. ANOTHER; *Memoria justi aeterna* R. W; goldsmith's stamp, P R, in a shield.
D. ·8 in. Weight, 33 grains.

1470. ANOTHER; *M. S. ob 24 MAY 1705 æt. 68.*
See figure.
D. ·77 in. Weight, 45 grains.



1471. ANOTHER; the skull containing black enamel; inscription: *C. A. obt 13 Dec. 708 act. 67.*
D. ·7 in. Weight, 60 grains.
The date is 1708.

1472. ANOTHER; the skull enamelled; in the interior: *T. H. obt 16 Decr 1711 æta 65.*
D. ·74 in. Weight, 61 grains.

1473. ANOTHER; the skull without enamel; legend: *L . H ob 10 Jan 1733 æt 68.* Goldsmith's stamp T D.
D. ·83 in. Weight, 73 grains.

1474. ANOTHER; the skull between panels of imbricated ornament. In the interior, legend: *S · H · obijt 14th Aprill 1691.* Goldsmith's mark D A.
D. ·79 in. Weight, 45 grains.

1475. ANOTHER; in addition to the skull, floral design once enamelled, covering the whole hoop; in the interior, legend: *N = N = obt = 15 Nov 1703 æta 22.*
D. ·85 in. Weight, 80 grains.

1476. ANOTHER; similar, the enamel perfect; in the interior: *Eliz. Nicholas obt 4 Mar. 1732 æt. 22.* Goldsmith's mark W. T.
D. ·83 in. Weight, 68 grains.

1477. ANOTHER; similar; inscription: *Quos irrupta tenet Copula.*
D. ·72 in. Weight, 32 grains.

1478. ANOTHER; in the inside the inscription: *Jnº Bignell obt 3 Aug. 1723 æt. 56.* with goldsmith's stamp R. M.
D. ·83 in. Weight, 88 grains.

1479. ANOTHER; in the inside: *S. S. Arm. ob. 29 Aug. 1724 · Aet. 63*; goldsmith's mark B.
Plate XXI.
D. ·89 in. Weight, 100 grains.

1480. ANOTHER; in the inside: *K · Packer ob. 7 Decr 1728 · æt. 51*, and a goldsmith's mark B.

D. ·94 in. Weight, 78 grains.

1481. ANOTHER; in the inside: *T. W. obt 30 Mar. 1729 ætat. 75.* Traces of a goldsmith's mark.

D. ·94 in. Weight, 76 grains.

1482. ANOTHER; similar, but with white enamel; in the inside: *W. S. ob. 5 May 1731.* Goldsmith's stamp W. E.

Plate XXI.

D. ·77 in. Weight, 63 grains.

1483. GOLD; round the outside of the hoop, in black and white enamel, skulls and cross-bones; between them rosettes reserved in the metal. In the inside, legend: *A deare frend gift*, and goldsmith's stamp R.

17th century.

D. ·6 in. Weight, 19 grains.
Much of the enamel is lost.

1484. GOLD; the hoop has on the outside a skull between two pairs of cross-bones in white enamel on a black ground: in the inside, legend: *In death ſhees bleſt Since heauens her reſt*, with a goldsmith's stamp.

17th century.

D. ·7 in. Weight, 51 grains.

1485. GOLD; the hoop of triangular section enamelled on the outer side with a death's-head in white upon black; the rest of the enamel lost. In the interior, legend: *Not loſt but gone before.* Goldsmith's stamp DA.

17th century.

D. ·84 in. Weight, 118 grains.

1486. GOLD; oblong bezel containing a skull between the letters A. S. in gold thread beneath a crystal paste. On the shoulders of the hoop are black enamelled panels with small leaves reserved in the metal; in the inside is the inscription: *A. S. 6 Nov. 1724*, and a goldsmith's stamp KP.

D. ·76 in. Weight, 45 grains.

1487. GOLD; mourning-ring; octagonal bezel containing a skull and cross-bones in enamel; on each shoulder are three enamelled black roses in applied settings; below, on each side a panel of foliate ornament reserved upon a black enamel ground; on the back of the bezel is a lozenge-shaped panel containing a cross fleurettée executed in the same manner.

See figure. *17th century.*

D. ·64 in. Weight, 46 grains. (Octavius Morgan Coll.)
See note to no. 1450.

1488. GOLD; the bezel is an oval setting containing an enamelled skull and cross-bones with a scroll inscribed: *memento mori*. On each shoulder is a diamond in a raised setting. The exterior of the slender hoop is enamelled in blue, white, and yellow; the back of the bezel has a radiating design in red, yellow, and white on a blue field.

About A. D. 1700.

D. ·72 in. Weight, 52 grains. (Octavius Morgan Coll.)
Much of the enamel is lost.

1489. SILVER GILT; the bezel consists of an enamelled skull, the eyes and nose set with diamonds; the hoop is a series of figures of eight, alternating with eight diamonds.

English, 18th century.

D. ·76 in.

1490. GOLD; the bezel a skull and cross-bones in white enamel on black ground; shoulders are ornamented with floral scrolls reserved on a ground of black enamel.

Early 18th century.

D. ·68 in. Weight, 26 grains. (Octavius Morgan Coll.)

1491. GOLD; on each shoulder a panel of foliate ornament reserved upon a ground of black enamel; bezel in form of an enamelled skull and cross-bones.

See figure. *English, early 18th century.*

D. ·78 in. Weight, 46 grains.

1492. GOLD; bezel a death's-head of white shell, the eyes set with diamonds; a diamond in a setting on each shoulder, which is pierced and enamelled in black and white.

18th century.

D. ·72 in. Weight, 34 grains.

1493. GOLD; bezel an enamelled skull; on each shoulder a diamond in a silver setting; hoop formed of two serpents intertwined, a head and tail at each shoulder. At the back of the bezel cross-bones in relief.

18th century.

D. ·68 in. Weight, 30 grains. (Octavius Morgan Coll.)

1494. GOLD; bezel a skull mask enamelled in white, with a crown set with three diamonds above it; shoulders pierced and set with diamonds in silver settings. At the back of the crown is engraved: **I. M. 1759.**

D. ·82 in. Weight, 27 grains.

Nos. 1495–1527 belong to the second general type mentioned in the prefatory note.

1495. GOLD; the circular bezel contains in gold thread on hair the letters E. P. in a looped border, all beneath a crystal paste; on the shoulders, herring-bone pattern reserved upon a ground of black enamel.

English, late 17th century.

D. ·77 in. Weight, 44 grains.

1496. GOLD; on each shoulder a panel with scrolls upon a ground of black enamel now almost entirely lost; oval bezel containing a monogram T H on a ground of plaited hair, under a crystal paste, and ornamented on the sides by flutings filled with black enamel with white dots. In the inside is engraved: *ob^t 4 mar: buried: 9: 1693 aged 33.*

See figure.

D. ·79 in. Weight, 37 grains.

1497. ANOTHER; of the same type. On the back of the bezel are engraved the initials D K surmounted by an earl's coronet, and inside the hoop: *ob. 31 July 95 æta 19.*

D. ·74 in. Weight, 46 grains.
The date is 1695.

1498. ANOTHER; of the same type, the bezel containing a monogram in gold thread beneath a faceted crystal paste.

D. ·73 in. Weight, 49 grains. (Octavius Morgan Coll.)

1499. ANOTHER; the octagonal bezel contains, under a red paste, a monogram in gold wire flanked by two winged (?) figures supporting a coronet.

D. ·87 in. L. of bezel, ·4 in. Weight, 40 grains.

1500. ANOTHER; the octagonal bezel contains a monogram in gold thread within a looped border.

D. ·92 in. Weight, 65 grains.

1501. ANOTHER; octagonal bezel containing beneath glass a monogram in gold wire within a looped border of the same.

D. ·8 in. L. of bezel, ·4 in. Weight, 38 grains. (Soden Smith Coll.)

1502. ANOTHER; the bezel contains a skull and cross-bones within a looped border of gold wire; on the back are engraved the letters I. W.

D. ·82 in. Weight, 85 grains.

1503. ANOTHER; oval bezel with a white skull and cross-bones and the letters W C in gold thread in a border of the same, all under a faceted crystal paste.

D. ·78 in. Weight, 45 grains. (Soden Smith Coll.)

1504. ANOTHER; oval bezel containing plaited hair surrounded by a looped border of gold thread, beneath a crystal paste. Behind the bezel are engraved the letters P. H.

English, late 17th century.

D. ·73 in. Weight, 44 grains.

1505. ANOTHER; hexagonal bezel containing a monogram in gold wire within a looped border of the same under a crystal paste.

D. ·92 in. L. of bezel, ·4 in. Weight, 34 grains. (Braybrooke Coll.)

1506. ANOTHER; bezel containing a monogram MD with looped border in gold thread on red foil beneath a faceted crystal paste.

Plate XXI.

D. ·74 in. Weight, 45 grains.

1507. ANOTHER; oval bezel containing a monogram in gold thread over hair beneath a crystal paste.

D. ·71 in. Weight, 35 grains.
The enamel is almost entirely lost.

1508. ANOTHER; oval bezel containing a left eye painted beneath a crystal paste.

D. ·83 in. Weight, 56 grains.

1509. ANOTHER; the oval bezel contains on a background of plaited hair a skeleton in gold thread holding an hour-glass and a torch, all beneath a crystal paste. At the back of the bezel is engraved: *M. F. obit Aug. 23 98.*

See figure.

D. ·76 in. Weight, 58 grains.
The date is 1698.

1510. ANOTHER; the bezel containing a monogram in gold thread with a looped border under a crystal paste.

D. ·81 in. Weight, 55 grains.
Most of the enamel on the shoulders is lost.

1511. ANOTHER; the bezel is hexagonal, containing a garnet engraved in intaglio with a shield of arms, quarterly, 1 and 4 (?), 2 and 3 a lion rampant; above, two crested helms and the initials H. M.

D. ·82 in. Weight, 51 grains.
The arms on the intaglio are German.

1512. ANOTHER; oval bezel with initials N L in gold thread, above which is a skull with cross-bones, all on a ground of hair; inside is the inscription: *N L na 14 Aug. 1703 ob. 5 Ian. 1703.*

D. ·83 in. Weight, 68 grains. (Soden Smith Coll.)

1513. ANOTHER; the bezel containing a skeleton holding an hour-glass, in metal upon a ground composed of a soft black substance.

D. of hoop, ·84 in. Weight, 71 grains.
The glass paste protecting the bezel is missing.

1514. ANOTHER; in addition to the foliate ornament of the shoulders, the hoop has at the back a skull, also once enamelled; oval bezel set with a faceted crystal paste. In the inside of the hoop is engraved: *A. T. ob^{t} y^{e} 23 Feb. 1710 æta 74.*

D. ·9 in. Weight, 56 grains.

1515. ANOTHER; octagonal bezel containing a representation of a skull and cross-bones, &c., upon a ground of hair; no skull upon the hoop. In the inside the inscription: *M S obijt ii Jan^{y} 1718.*

D. ·84 in. Weight, 70 grains.

1516. ANOTHER; the hoop as before, but the bezel reeded at the back and not enamelled. It contains a monogram in gold thread beneath a crystal paste.

D. ·84 in. Weight, 43 grains.

1517. ANOTHER; oval bezel with a monogram in gold thread under a crystal paste, surrounded by eight smaller pastes. The sides of the bezel have enamelled flutes as in previous examples.

See figure.

D. ·77 in. Weight, 76 grains.

1518. ANOTHER; similar, but with pastes on the shoulders in place of enamel; beneath the larger central paste the letters $\begin{matrix} \text{I} & \text{D} \\ \text{C} & \text{R} \end{matrix}$ in gold thread. At back of bezel, date 1718.

D. ·81 in. Weight, 75 grains.

1519. ANOTHER; oval bezel containing a monogram in gold thread within a looped border. On the shoulders are two diamonds in raised settings.

See figure.

D. ·8 in. Weight, 70 grains.

1520. ANOTHER; bezel containing a monogram in gold thread within a looped border, beneath a crystal paste; on each shoulder a heart between foliations, all reserved upon a ground of black enamel.

D. ·82 in. Weight, 52 grains.
The ornament on the shoulders, like that on the next eight examples, is a variation, but the general type of the ring remains the same.

1521. ANOTHER; the hoop ornamented on each shoulder with black enamel in three parallel channels: octagonal bezel containing a panel of silver thread beneath a crystal paste.

D. ·74 in. Weight, 39 grains.

1522. ANOTHER: oval bezel containing a monogram in gold thread with loop border on a background of hair, the whole beneath a faceted crystal paste. Slender hoop, each shoulder chased with a leaf.

D. ·58 in. Weight, 31 grains.

1523. GOLD; bezel containing a crystal paste, beneath which is a monogram within a loop border of gold thread over plaited hair; beneath it is enamelled with a lozenge in green upon a ground of dark blue with white spots (most of the enamel lost). The hoop is enamelled on the shoulders with a blue lozenge with central white spot on a ground of black enamel; each shoulder branches into three before it meets the bezel.

Plate XXI, and *see* figure.

D. ·84 in. Weight, 47 grains.

1524. GOLD; plain octagonal bezel, bevelled on the under side, containing a complicated monogram in gold thread, flanked by two skeletons supporting a crown, all beneath a crystal paste; plain hoop with a channel on each shoulder.

D. ·83 in. Weight, 50 grains.

1525. GOLD; plain hoop; bezel containing a monogram NW in gold thread on hair beneath a crystal paste; on the back, A C in gold thread beneath glass.

D. ·76 in. Weight, 36 grains.

1526. GOLD; octagonal bezel, reeded beneath, containing a monogram in gold thread beneath a crystal paste; the hoop is ribbed on the outer side.

D. ·84 in. Weight, 52 grains.

1527. SILVER; oval bezel reeded beneath and containing a cipher in gold thread, with a basket in silver, all beneath a crystal paste; each shoulder of the hoop is set with a garnet, and pierced with scrolls.

English, 18th century.

D. ·8 in.

1528. GOLD; rectangular bezel set with a large table-cut crystal and enamelled on the sides; on the shoulders foliate ornament reserved on a ground of black enamel.

English, 18th century.

D. ·85 in. Weight, 71 grains.

(*c*) *Rings with skeletons, &c., round hoops.*

Nos. 1529–50 belong to the third general type mentioned in the prefatory note on p. 207.

1529. GOLD; round the outside of the hoop a skeleton, cross-bones, pair of wings, and hour-glass, reserved on a ground of black enamel; in the inside the inscription: *In mem. I. W. Arch. Roch. obt 11 June 79* (John Lee Warner, archdeacon).

Plate XXI.

D. ·92 in. Weight, 122 grains. Found at Catwick, East Riding of Yorkshire.
The date is 1679.

1530. ANOTHER; all the enamel lost; skeleton, cross-bones, and foliate ornament; inside: *In mem: S: P: obt 4 Nov 85 actat 25.* Goldsmith's stamp I. C. in shield.

D. ·74 in. Weight, 91 grains.
Date, 1685.

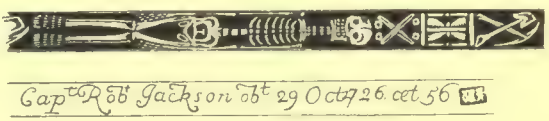
1531. ANOTHER; a skeleton with an arrow between the legs, crown, cross-bones, hour-glass, pair of wings, star, spade and pick crossed, and a panel inscribed: MEMENTO MORI, over a sword and two crossed spears. In the inside the inscription: ♡ *le 29 Mars 1714.*

D. ·83 in. Weight, 80 grains. (Bateman Coll.) Found in Suffolk.

1532. ANOTHER; copper; once enamelled and gilt; round the hoop, skeleton, hour-glass, cross-bones, and rose, reserved in the metal for enamel, now lost.

D. ·87 in.

1533. ANOTHER; gold; skeleton and cross-bones reserved on a ground of black enamel; in the inside the inscription: *Capt Robt Jackson obt 29 Oct. 1726. æt. 56.* Goldsmith's stamp W. A.



See figure.

D. ·74 in. Weight, 76 grains.

1534. ANOTHER; similar; skeleton and conventional designs on black enamel. In the inside: *God hath sent my hearts content. R. C. 1727.* Goldsmith's stamp R G.

D. ·89 in. Weight, 94 grains.

1535. ANOTHER; skeleton, cross-bones, and crossed pick and spade, on black enamel. In the inside: *I. K. ob: Nov: 21 . 1729.* Indeterminate goldsmith's mark.

D. ·8 in. Weight, 91 grains.

1536. ANOTHER; skeleton, cross-bones, hour-glass, and crossed pick and spade. In the interior: *Let love abide till death devide*; goldsmith's mark I R.

D. ·82 in. Weight, 78 grains.

1537. ANOTHER; white enamel; skeleton and cross-bones, and MEMENTO MORI. In the inside: *Wm Fletcher obt 4 May 1731 acta 59.* Goldsmith's mark W.A.

D. ·87 in. Weight, 96 grains. (Octavius Morgan Coll.)

1538. ANOTHER; black enamel: skeleton, cross-bones, and crossed spade and pick. In the inside: *D. Westcomb ob. 7 Sep. 1731 æt. 44.* Goldsmith's mark W. E.

D. ·82 in. Weight, 101 grains.

1539. ANOTHER; white enamel; skeleton, cross-bones, hour-glass, and pick and spade crossed. In the inside: *John Haughton ob 13 Dec. 1743 æ. 24/5.* Goldsmith's mark C. J.

Plate XXI.

D. ·88 in. Weight, 88 grains.

1540. ANOTHER; skeleton, cross-bones, hour-glass, pick and spade crossed; in the inside, inscription: *Eliz. Fagge obt 29 Jul. 1747. æt. 47.*

D. ·85 in. Weight, 95 grains.

1541. ANOTHER; black enamel; skeleton, cross-bones, pick and spade, and hour-glass. In the inside: *Mich! Wood ob. 25 Dec. 1759.* Goldsmith's mark M C(?).

D. ·86 in. Weight, 65 grains.

1542. GOLD; similar hoop, with skeleton, cross-bones, and quatrefoil on black enamel, with the addition of a bezel in shape of a coffin containing a white enamelled (?) skeleton under a clear paste. In the inside: *K. Verney obt Novr 20: 1698: æt 37.* Goldsmith's stamp T M.

D. ·81 in. Weight, 43 grains.

1543. ANOTHER; similar; on hoop, skeleton, crown, and a panel, with MEMENTO MORI over two arrows crossing a dart, all on black enamel. Inside is the inscription: *In memoria I. T. obt 7th Aprill 1721*; goldsmith's mark R H.

D. ·82 in. Weight, 89 grains.

1544. ANOTHER; skeleton in bezel; on hoop, skeleton and crown on each shoulder, on black enamel. Inside: *Memento W H obt 23 July 1722.* Goldsmith's stamp R H.

D. ·9 in. Weight, 50 grains.

1545. ANOTHER; in the bezel the letters H M in gold thread, surmounted by a skull; round the hoop, skeleton, pick and spade crossed, and panel with MEMENTO MORI over three darts crossed, all on black enamel. Inside, the inscription: *H. Maundrell ob. 18 Oct. 1722.*

Plate XXI.

D. ·76 in. Weight, 64 grains.

1546. ANOTHER; almost identical; in the inside, inscription: *R. P. 12 June 1734 ÆE 25 . Red. ℣. the time.*

D. ·84 in. Weight, 67 grains.

1547. ANOTHER; similar bezel; single skeleton on hoop.

See figure.

D. ·92 in. Weight, 66 grains. (Soden Smith Coll.)

1548. GOLD; rectangular bezel containing representation of a skull beneath a crystal paste; hoop with a skeleton and other symbols on black enamel: in the inside is the inscription: *R. H. obijt 2 May 1725.* Goldsmith's stamp B.

D. ·84 in. Weight, 67 grains.

The outer surface of the ring is much worn.

1549. GOLD; rectangular bezel set with half a cylindrical bead of coral; hoop with skeleton, hour-glass, and pick and spade crossed, all on black enamel; inside the hoop the inscription: *think of y^e^ giver T M.* Goldsmith's stamp N.

D. ·84 in. Weight, 78 grains.

1550. GOLD; rectangular bezel, formerly containing a stone or paste; hoop with a skeleton, hour-glass, pick and spade crossed, and cross-bones, on black enamel. In the inside the inscription: *Eliz. Bayley ob^t^ 11 May 1731 æt. 34.*

D. ·81 in. Weight, 49 grains.

The following numbers, 1551–1597, illustrate the fourth general type mentioned in the prefatory note.

1551. GOLD; round the outside, reserved on a ground of black enamel, a skull, and inscription: B. SOUTHWOOD OB 22 JAN. 1731 . Æ. 83. The hoop is bevelled in the interior.

D. ·84 in. Weight, 56 grains.

1552. GOLD; a plain hoop; on the outside, on a flat raised band of black enamel, an inscription in reserved letters: JOHN EMERTON ESQ. OB. 10 AUG. 1745 Æ. 86. In the interior, goldsmith's mark I.C.

D. ·83 in. Weight, 81 grains.

1553. ANOTHER; similar, but with pearled edges; inscription: GILBERT · ALLIX. ESQ. OB. 27 JUNE. 1767. Æ. 73. Goldsmith's mark TS., partly effaced.

Plate XXII.

D. ·8 in. Weight, 89 grains.

1554. ANOTHER; inscription: *Brice Fisher Esq. ob. 28 May. 1767 act. 59.* Goldsmith's mark E.P (?), partly effaced.

D. ·87 in. Weight, 79 grains.

1555. ANOTHER; inscription: REV: EDWD SANDERCOCK OB. 2 JAN. 1770 Æ. 66. Goldsmith's mark JN (?), twice repeated.

D. ·84 in. Weight, 84 grains. (Hailstone Coll.)

1556. ANOTHER; with white enamel; inscription: ANN WILLIAMS OB. 14 SEP. 1772 Æ. 20. Two goldsmiths' marks, one R A, the other indeterminate.

D. ·9 in. Weight, 80 grains.

1557. ANOTHER; black enamel, as before; inscription: THOMAS · BENTLEY OB. 26 NOV. 1780 Æ: 49:

D. ·9 in. Weight, 81 grains. (Frere Coll.)

Thomas Bentley was partner of Wedgwood the potter.

1558. ANOTHER; inscription: JUDITH · SHELDRAKE · OB · 26 OCT · 1788 · Æ · 44. In the inside is engraved: *Jesus the Lord his harp employs.* Goldsmith's stamp VI(?).

D. ·81 in. Weight, 62 grains. Found at Hadleigh, 1884.

1559. ANOTHER; inscription · CHRISr McEVOY OB. 11 JULY 1792 T. 73.

D. ·85 in. Weight, 67 grains.

Most of the enamel lost.

1560. ANOTHER; outside the hoop, on black enamel, the inscription: ANN · ABRAMS · 17 · AUG · 1795 · Æ · 93; in the inside is engraved: *In conſtanci let us live and die.*

D. ·84 in. Weight, 69 grains.

1561. ANOTHER; flat hoop with inscription outside on a band of black enamel between two bands of white: ROBT BATTERSBY OB. 18 DEC. 1799 Æ. 45. Goldsmith's mark, and London date-letter for 1799 (D), with lion and sovereign's head.

D. ·78 in. Weight, 67 grains. (Hailstone Coll.)

1562. ANOTHER; similar, but broader; raised milled bands enclosing the enamel; on the black band: JOHN MORGAN ESQ. OB. 24 JAN 1808 Æ 58. Goldsmith's mark I.P, sovereign's head, lion and M (London date-letter for 1807).

D. ·74 in. Weight, 81 grains.

1563. ANOTHER; on a wavy band of black enamel, itself on a broader white band, the inscription: Mrs BARBARA DAVENPORT · DIED 4 NOV. 1812. AGED 57; raised milled borders. Goldsmith's stamp MG, sovereign's head, lion, and date-letter for 1812.

D. ·66 in. Weight, 88 grains.

1564. ANOTHER; similar, but all the enamel black; inscription: GEO. BOGLE · OB · 11 · NOV · 1813. ÆT. 51. In the interior, goldsmith's mark W.A, sovereign's head, lion, and date-letter for 1813.

D. ·72 in. Weight, 77 grains.

1565. GOLD; the hoop on outside has raised borders of black enamelled scrolls separated by rosettes, and between the borders, in relief, on a cross-hatched ground, the legend: in memory of. In the inside of the hoop is engraved: *Edw. Meyrick Esq ob. 5 July 1825 æt. 62.* Goldsmith's stamp W.E., sovereign's head, crown, leopard's head, carat number 18, and date-letter (K) for 1825.

D. ·85 in. Weight, 109 grains.

1566. GOLD; round the hoop reserved upon black enamel the inscription: WC · RC · OBT. IVLY · 8 · 1715; small coffin-shaped bezel with an enamelled skeleton holding dart and hour-glass, upon a ground of hair.

D. ·77 in. Weight, 48 grains.

1567. ANOTHER; similar; inscription: BERND KENDY OBT DECBR 12. 1718.

D. ·76 in. Weight, 60 grains.

1568. ANOTHER; similar; inscription: I · HOWKAR · NAT · 9 FEB · 1657 · OB · 10 IUNE 1722.

D. ·71 in. Weight, 64 grains.
The enamel is all lost.

1569. ANOTHER; white enamel; sides of bezel reeded; inscription: *R. Wenborn ob. 4. Dec. 1724. Æt. 24.*

D. ·75 in. Weight, 41 grains.

1570. GOLD; hoop of triangular section with two faces on the outer side, each having an inscription reserved upon an enamel ground. Upon one, on a white ground, is: ELIZ : BROOKING OB. 17 DEC. 1729 Æ 18; on the other, on black: SUZAN BROOKING OB. 9 NOV. 1731 Æ. 44: oval bezel, with reeded back, set with a sapphire.

D. of hoop, ·72 in. Weight, 37 grains.

1571. GOLD; small rectangular bezel set with a crystal paste and reeded on the under sides; round the hoop, in letters reserved on black enamel: I. TUCKER · OB · 12 NOV 1729 · AET · 49.

D. ·86 in. Weight, 70 grains.

1572. ANOTHER; of similar type. the bezel containing an emerald paste; inscription in three compartments separated by ribs: FRA. CANNING AR. OB. 29 JAN. 1732 ÆT. 67.

D. ·77 in. Weight, 43 grains.

1573. ANOTHER; the bezel, flanked by two diamonds, contains a skull under a crystal paste. Inscription: SUS. MARTIN OB · 1 · OCT · 1715 ÆT. 49.

D. ·84 in. Weight, 66 grains.

1574. GOLD; the bezel contains a garnet flanked by two pairs of emerald pastes. Inscription: THO · SHORT OB. JUNE 1722 ÆT. 52.

D. ·76 in. Weight, 37 grains. (Soden Smith Coll.)
Almost all the enamel is lost.

1575. GOLD; inscription: J: STUCKEY · OB 7 JULY 1741 ÆT. 86. The shoulders bifurcate, and each supports a setting containing a diamond. The bezel is a box setting reeded at the sides and containing a foiled sapphire.

D. of hoop, ·75 in. L. of bezel, ·29 in. Weight, 49 grains.

1576. GOLD; the bezel is circular, containing a Scotch pearl surrounded by amethysts; round the hoop, inscription: M. BELL · OB · 3 JUNE 1748 Æ: 74.

D. ·82 in. Weight, 38 grains.

1577. GOLD; oval bezel containing a double knot of hair between two pieces of glass surrounded by garnets; round the hoop inscription reserved on a ground of black enamel: JANE WILLOCK DIED 13 OCTR 1764 Æ. 62.

D. ·85 in. Weight, 38 grains.

1578. ANOTHER; similar, but with trefoiled shoulders; similar bezel, but with reeded back; on hoop inscription: *Walter Stonestreet ob. 9 Apr. 1765 Æ. 50*, on black enamel.

D. ·96 in. Weight, 83 grains.

1579. GOLD; the oval bezel contains plaited hair beneath glass; inscription on white enamel: *Fanncy Farley ob. 26 Sep. 1768 æt. 3.*

D. ·85 in. Weight, 62 grains.

1580. ANOTHER; similar, but bezel contains, under glass, a tree executed in hair on ivory; round the hoop, on white enamel: JANE LEPLA OB. 22 JAN. 1768. Æ. 17.

Plate XXII.

D. ·84 in. Weight, 48 grains.

1581. ANOTHER; bezel set with a piece of ivory under glass, on which clouds and distant hills are sketched in blue, while in the foreground are two trees done in hair; inscription on white enamel: JOHN · BLAIKIE · OBT 20 MAR 1770. Æ. 6.

D. ·78 in. Weight, 36 grains.

1582. ANOTHER; oval bezel containing an urn overshadowed by a cypress-tree done in hair in the same manner; round the hoop, on black enamel: MARY . RAWLINGS · OB · DEC. 1774. Æ. 70.

D. of hoop, ·82 in. L. of bezel, ·53 in. Weight, 49 grains.

1583. GOLD; the bezel is in the form of an urn enamelled white and set with garnets; the hoop, pierced with loops at the shoulders, is inscribed on white enamel: GEO : JOLLAND OB. 17 AVG. 1773. Æ. 29.

Plate XXII.

D. ·87 in. Weight, 46 grains.

1584. GOLD; oval bezel with monogram JL in gold letters on white ground beneath glass; round the hoop, on black enamel, the inscription : JOS LA CROIX MORT LE 4 OCTOBRE 1774 AGEE 46.

D. ·78 in. Weight, 36 grains.

1585. GOLD; slender hoop; oval bezel containing a monogram EZ in gold on plaited hair beneath glass, surrounded by inscription reserved upon a ground of white enamel: ELIZ · ZACHAW OB. 11. SEP. 1775. ÆT. 26. Engraved on the back of bezel: *Her worth I knew her loss deplore.*

D. of hoop, ·7 in. L. of bezel, ·62 in. Weight, 56 grains.

1586. GOLD; slender hoop; oval bezel with an urn surmounted by an earl's coronet, within a wreath, all executed in hair on a ground of white porcelain or enamel. At the back of the bezel is plaited hair under glass, and round this is engraved the legend: *John Earl of Strathmore Ob^t 7 March 1776 Aet. 58.*

Plate XXII.

D. ·86 in. L. of bezel, ·76 in. Weight, 53 grains.
John Lyon, ninth Earl.

1587. GOLD; oval bezel containing a monogram SB in hair upon white enamel; round the hoop, which has milled borders, a band of black enamel with inscription: SARAH · BALLINGER OB. 23 APR. 1777. Æ. 78.

D. of hoop, ·82 in. L. of bezel, ·49 in. Weight, 63 grains.

1588. ANOTHER; in the bezel a nicolo engraved in intaglio with a head; round the hoop on ground of white enamel the inscription: SARAH JERVIS OB : 25 JULY 1777 ÆT. 23.

D. of hoop, ·9 in. L. of bezel, ·62 in. Weight, 60 grains.

1589. GOLD; oval bezel containing monogram MM in white letters on plaited hair beneath glass; round the hoop inscription on white enamel; MARG^T MEAD OB. 10 OCT. 1778 Æ. 15.

D. of hoop, ·88 in. L. of bezel, ·56 in. Weight, 86 grains.

1590. ANOTHER; similar; in the bezel, on a white ground, a monogram JJ, partly executed in hair, surrounded by a wreath, all beneath glass; round the hoop on white enamel the inscription: JOHN · JACKSON · OB · 11 · FEB. 1778 Æ. 27.

Plate XXII.

D. of hoop, ·9 in. L. of bezel, ·59 in. Weight, 55 grains.

1591. ANOTHER; similar; in the oval bezel a tree in hair on a white ground; round the hoop, on white enamel, inscription: EDITH WARRINGTŌ OB. 20 DEC. 1779 Æ. 20.

D. of hoop, ·92 in. L. of bezel, ·60 in. Weight, 76 grains.

1592. GOLD; the oval bezel, with border of garnets, contains an angel leaning on an urn, surmounted by a cypress bough painted in outline on white enamel and reinforced by hair; round the hoop, on black enamel, the inscription: ANN BESWICK OB. 17 MARCH 1780 Æ. 55; on each shoulder an applied trefoil.

Plate XXII.

D. of hoop, ·81 in. L. of bezel, ·63 in. Weight, 70 grains.
Much of the enamel lost.

1593. GOLD; the oval bezel contains a figure of Hope painted in outline on white enamel, and reinforced with hair-work; round the hoop, on a ground of white enamel, inscription: JOHN BADCOCK D^{D} 23. JULY 1781 AG. 34.

D. of hoop, ·82 in. L. of bezel, ·54 in. Weight, 67 grains.

1594. GOLD; marquise bezel containing an urn and landscape painted on a white ground and reinforced with hair, the whole under glass; the border has a band of black enamel on which is reserved the inscription: ELIZ. SEYMIR. OB. 24 SEP. 1782. Æ. 74. Round the hoop, inscription on black enamel: RICH^{D} SEYMIR · OB · 4 DEC · 1781 · Æ · 79.

Plate XXII.

D. of hoop, ·73 in. L. of bezel, ·93 in. Weight, 86 grains.
For marquise rings cf. nos. 1644, 2163–4.

1595. GOLD; bezel a long oval set with lapis lazuli; round the hoop, inscription on white enamel: R^{D} RICHARDSON ARM : OB 24 MAY 1782 Æ 28.

D. of hoop, ·76 in. L. of bezel, ·88 in. Weight, 75 grains.

1596. GOLD; marquise bezel containing an urn on a pedestal, with letters $\begin{matrix} & \text{T} \\ \text{M} & & \text{G} \end{matrix}$ painted upon a white ground; over it is a weeping willow executed in hair, and the inscription: IN MEMORY OF A DEAR FATHER. Round the hoop, reserved on a ground of black enamel, is the inscription: JOHN HIGGS OB. 12 MAY 1782 Æ 53.

D. of hoop, ·72 in. L. of bezel, ·69 in. Weight, 60 grains.

1597. GOLD; the hoop has four panels inscribed in letters reserved upon a ground of white enamel: CAE HORNSBY OB: 24 MAR: 1736 Æ: 27.

D. of hoop, ·79 in. Weight, 46 grains.

In this and the forty following numbers the hoop is shaped into panels, mostly in the form of scrolls, on which the inscriptions are reserved upon a ground of black or white enamel.

1598. GOLD; the hoop forms a series of five panels separated by C-shaped scrolls back to back; inscription on black enamel: ELIZ. OSBORNE OB 19 MAY 1737 Æ: 71; bifurcating shoulders, each with an applied flower; oval bezel, reeded beneath, and set with a crystal paste covering a death's-head.

D. of hoop, ·82 in. L. of bezel, ·28 in. Weight, 37 grains. (Bateman Coll.)

1599. ANOTHER; of the same design, but circular bezel containing a pearl fixed with a pin; inscription on white enamel: JOHN JORDAN OB. 20 · APR: 1742 ÆT. 16.

D. ·89 in. Weight, 53 grains.

1600. GOLD; the hoop is divided into five panels; inscription: ANNA HEPBURN OBT 3 AUG 1742 ÆT. 17. Square box-bezel, reeded beneath, set with a crystal paste.

D. of hoop, ·74 in. L. of bezel, ·26 in. Weight, 32 grains. (Soden Smith Coll.)

The enamel all lost.

1601. GOLD; the bezel is a circular box-setting reeded on the under sides, and containing hair beneath a crystal paste; the hoop forms four scrolled panels connected by small ovals; inscription on black enamel: WINIFRED FRANKS OB. 26 JAN. 1747 Æ. 58.

See figure.

D. ·79 in. Weight, 49 grains.

1602. SILVER; the hoop forms five panels separated by ribs, with inscription: MEMENTO MORI, in relief. On each shoulder is a square setting, one now empty, the other containing a crystal paste. Rectangular box-bezel containing hair beneath a crystal paste.

D. ·83 in.

1603. GOLD; similar; the hoop with inscription on black enamel: J. FARRER OB. 14 JUL. 1735 Æ 80. The shoulders bifurcate, and each is set with a diamond; the bezel is a rectangular setting, reeded beneath, and containing a table-cut sapphire.

Plate XXI.

D. of hoop, ·75 in. L. of bezel, ·24 in. Weight, 45 grains.

1604. ANOTHER; similar hoop with two diamonds on shoulders flanking an oval bezel set with a diamond. Inscription on white enamel: *J. Whittington, ob. 21 Nov. 1743. Æ. 50.*

D. ·75 in. Weight, 53 grains.

1605. ANOTHER; similar hoop; bezel is a square setting, reeded beneath, and containing a monogram in gold thread under a crystal paste; the shoulders are ornamented with two diamonds in rectangular settings. Inscription: ROGER FRANKS OB. 3 MAY 1752 Æ. 50.

D. ·73 in. Weight, 41 grains.

1606. GOLD; hoop of four continuous scrolls with inscription upon black enamel: GEORGE BUCHANAN OBT IUNE 10. 1731; shoulders pierced. Bezel reeded beneath, and containing a representation of a skull upon hair under a crystal paste.

D. ·86 in. Weight, 57 grains.

1607. GOLD; hoop of four scrolled panels separated by small C-shaped scrolls in pairs; inscription on black enamel: JOHN STOOKE OB. 5 JUNE. 1731. Æ 23. Oval bezel, reeded at the back, containing a faceted crystal.

D. ·85 in. Weight, 66 grains.

1608. ANOTHER: hoop of five scrolls with inscription on black enamel: CHA: PEEL OB: 1 OCT: 1736 ÆT. 35; in the inside is engraved: *Ric^d Peel ob. 8 May 1722 æt. 48*; on each shoulder is a diamond in a raised setting; hexagonal bezel, reeded at back, set with a crystal paste covering a death's-head in enamel (?) on a ground of plaited hair.

D. of hoop, ·78 in. L. of bezel, ·3 in. Weight, 47 grains. (Soden Smith Coll.)

1609. ANOTHER; hoop of four scroll-shaped panels separated by pairs of C-shaped scrolls back to back; inscription on white enamel: ROG: LAMING OB 26 JAN $173\frac{8}{9}$ ÆT. 17; rectangular bezel with reeded back, set with a crystal paste covering a death's-head on a ground of hair.

D. of hoop, ·88 in. L. of bezel, ·25 in. Weight, 74 grains. (Frere Coll.)

1610. GOLD; hoop made of four shaped scrolls inscribed on black enamel: ELIZ: PRICE: OB: 29 MAR 1739 Æ. 49; hexagonal bezel with reeded back, set with a crystal paste covering a skull over hair.

D. of hoop, ·83 in. L. of bezel, ·34 in. Weight, 66 grains.

1611. GOLD: the hoop of five scroll-shaped panels, separated by pairs of small C-scrolls back to back, and having reserved in the metal on a ground of white enamel a crown, skull and cross-bones, pick and spade, coffin and inscription: MEMENTO MORI. The bezel is a hexagonal setting, reeded at the back, containing a crystal paste covering a death's-head on silver foil. In the interior of the hoop is engraved: *E. V. ob^t 25 Dcm 1739 æt 56.*

English.

D. of hoop, ·78 in. L. of bezel, ·32 in. Weight, 60 grains. (Soden Smith Coll.)
For the designs on the hoop cf. nos. 1529 ff.

1612. ANOTHER; similar; hexagonal bezel, with a skull visible beneath a crystal paste; hoop of five scrolls with crown, skull and cross-bones, coffin, crossed pick and spade, and hour-glass with wings on white enamel; in the inside the inscription: *S. Buller ob^t 21 Octb 1748 aet. 77.*

D. ·84 in. Weight, 61 grains.

1613. ANOTHER; hoop of six scrolls on which are a skull, cross-bones, and other symbols on black enamel. Rectangular bezel reeded at back and set with a crystal under which is visible a white skull. In the inside of the hoop the inscription: *Ann Earle ob 24 July 1740 æt 65.* Goldsmith's stamp G. T.

D. ·94 in. Weight, 46 grains.

1614. ANOTHER; hoop of six scrolls with inscription on black enamel: HEN: WISE ALD: OB: 9 AP: 1741 ÆT. 76; octagonal bezel, with reeded back, set with a sapphire. In the interior is engraved: *M. Heywood ob: 18 Jul: 1742 æt 66.*

Plate XXI.

D. of hoop, ·89 in. Weight, 83 grains.

1615. ANOTHER; hoop of five scrolls, with inscription: C. HARGRAVE OB. 2 SEP 1742 Æ 3, on white enamel; hexagonal bezel set with a crystal.

D. ·94 in. Weight, 69 grains.

1616. ANOTHER; similar; the scrolls of the hoop separated by small open-work C-scrolls; inscription on white enamel: CATH: TAYLOR · OB. 21 JAN 1742 Æ. 17; hexagonal bezel set with a paste.

D. of hoop, ·81 in. Weight, 61 grains.

1617. GOLD; the hoop of five scrolls separated as before, and inscribed on enamel: ELIZ. ADAMS OB. 21 JAN 1741 Æ. 33. Rectangular box-bezel, with reeded back, set with a table-cut paste covering hair; on each side of it a diamond in a silver setting.

D. of hoop, ·75 in. L. of bezel, ·22 in. Weight, 54 grains. (Soden Smith Coll.)

1618. GOLD; hoop of five scroll-shaped panels inscribed on black enamel: ROB. HEARD OB. JUNE · 5. 1743. Æ. 30. The bezel is a coffin-shaped setting reeded on the under sides, and containing a skeleton beneath a crystal paste.

Plate XXII.

D. ·86 in. Weight, 74 grains.

1619. GOLD; hoop formed of six crescent-shaped scrolls with inscription on white enamel: NICH · WESCOMB ESQ. OB 27 DEC. 1744 Æ. 65. Goldsmith's mark I. C.

D. ·76 in. Weight, 77 grains.

1620. Gold; hexagonal bezel reeded beneath, and containing a skull within a border of gold thread, all beneath a glass paste. Hoop of five scrolls of black enamel with inscription: ELIZ. PARSONS OB. 18 SEP. 1752 Æ. 59.

D. ·87 in. Weight, 63 grains.

1621. Gold; square bezel containing hair beneath a crystal paste; hoop of five scrolls with inscription on white enamel: *Sar. Peckston. ob. 15 Dec. 1753. Æ. 24.*

D. ·78 in. Weight, 47 grains.

1622. Gold; hoop of six crescent-shaped scrolls with inscription on white enamel: *Eliz: Peckston · ob. 29 Jan. 1754 · Æ. 16.* Goldsmith's mark B (?) A.

D. ·91 in. Weight, 69 grains.

1623. Another; similar; hoop of five scrolls with inscription on white enamel: MARY LEIGHTON OB. 15 FEB. 1754. Æ. 65.

D. ·84 in. Weight, 60 grains. (Soden Smith Coll.)

1624. Gold; hexagonal bezel, reeded on the sides, and containing a skull under a crystal paste; hoop of five scrolls with inscription on black enamel: SARAH RUDDELL OB. 2 MAY 1755 Æ. 82.

D. ·71 in. Weight, 45 grains. (Soden Smith Coll.)

1625. Another; square bezel with skull and cross-bones beneath a paste; hoop of six scrolls with skull, crown, winged hour-glass, crossed spade and pick, &c.; in the inside the inscription: *E. Godard ob. 2 June 1755 æt. 91.*

D. ·9 in. Weight, 76 grains. From Bildeston, Suffolk.

1626. Gold; hoop of five scrolls with inscription on white enamel: FRANCIS · JENKIN · D^{D} 30 MAY 1757. Æ. 32.

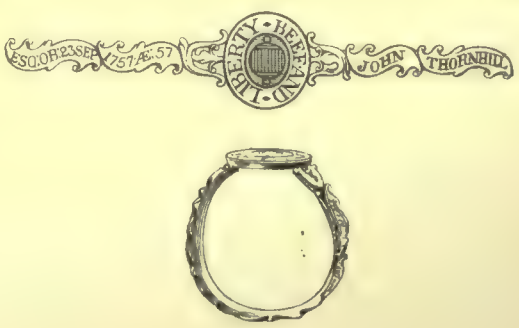
D. ·82 in. Weight, 60 grains.

1627. Another; similar; inscription on black enamel: CATH. HEYDON OB. 5 DEC. 1758 Æ. 59. Goldsmith's mark C H.

D. ·82 in. Weight, 67 grains.

1628. Another; similar hoop of four scrolls inscribed on white enamel: JOHN THORNHILL ESQ. OB 23 SEP 1757 Æ. 57; bifurcating shoulders with open-work leaves; flat oval bezel enamelled in pale blue and white; in the centre a grid-iron reserved on blue, round it legend: BEEF AND LIBERTY.

See figure.



D. of hoop, ·81 in. L. of bezel, ·5 in. Weight, 95 grains.

1629. GOLD; pointed oval bezel, with a ring of eight silver settings, each containing a diamond, enclosing a larger central setting, also with a diamond. Hoop of three scrolls with inscription on white enamel: A · MARGARITTA · ALLOTT · OB · 1 · NOV. 1758 Æ. 31.

D. ·85 in. Weight, 55 grains.

1630. GOLD; square bezel reeded on two lower sides, and containing a skull beneath a crystal; on the shoulders are pearls in square settings. Hoop of four scrolls with inscription in black enamel: GERTRUDE BRYER OB. 9 DEC. 1759 Æ. 39.

D. ·81 in. Weight, 55 grains. (Frere Coll.).

1631. ANOTHER; similar; the bezel has an amethyst flanked by two diamonds: hoop of four scrolls with inscription on black enamel: RICHᴰ FRANKE · OB · 9 NOV. 1763. Æ. 57.

D. ·78 in. Weight, 43 grains.

1632. GOLD; the hoop of five scrolls inscribed on white enamel: DORʸ FITZJOHN OB. 12 SEPT. 1764 Æ. 56. Goldsmith's mark J K.

D. ·91 in. Weight, 84 grains.

1633. GOLD; bezel reeded on sides, and containing hair beneath a crystal; on each shoulder is a square setting with a smaller crystal. Hoop of four scrolls with inscription on black enamel: ELIZ: WILD. OB. 7. FEB. 1766 Æ. 65.

D. ·88 in. Weight, 78 grains.

1634. GOLD; hexagonal bezel with a skull and cross-bones in white under crystal; hoop of five scrolls, and shoulders pierced with scrollwork on which are settings containing diamonds; on the hoop, skull, winged hour-glass, pick and spade crossed, coffin (?), and crown. In the interior the inscription: *E. B. ob. 15 Aug. 1751. Æ 4 Mō.*

D. ·7 in. Weight, 55 grains.

1635. GOLD; the bezel contains an almandine, and is reeded at the back; the shoulders are in open-work, each with an applied trefoil; hoop of four panels with wavy edges, having on white enamel the inscription: *Samuel Lester ob. 28 Oct. 1746 Æ. 20.*

D. ·85 in. Weight, 55 grains.

1636. GOLD; bezel, open-work in the form of an urn with flowers, set with six diamonds; hoop of five scrolls with inscription on white enamel: S. J. OB. 27 JULY, 1752.

D. ·84 in. Weight, 46 grains. (Octavius Morgan Coll.)

1637. Gold; rectangular bezel set with an emerald; on each shoulder a diamond in a silver setting; wavy hoop with inscription on white enamel: THO WARD. OB. 2 AVG. 1762. ÆT. 44.

D. ·84 in. Weight, 43 grains.

1638. Gold; bezel containing an almandine; on each shoulder a diamond in a square setting. Hoop wavy, with inscription on white enamel: THOS MARTIN OB: 19. SEP. 1763. Æ. 27. In the inside is engraved: *John Martin ob. 25 July 1764. æt. 25.*

D. ·82 in. Weight, 41 grains.

1639. Gold; octagonal bezel reeded on the under sides, and containing an apple-green stone; the shoulders are pierced with trefoils; wavy hoop with inscription on black enamel: MAGDALEN BENEFO OB. 7 DEC. 1762. Æ. 38.

D. ·84 in. Weight, 54 grains.

1640. Gold; wavy hoop with inscription reserved in the metal for enamel: THE · FATE · OF · LOVE. 16 FEB. 1678.

D. ·87 in. Weight, 63 grains.
The hoop is much bent and all the enamel is lost.

1641. Gold; the hoop represents two interlacing bands, one enamelled in black, the other in white. The former has an inscription: ROBT · WEBB. OB. 19. NOV. 1772. Æ. 55; the latter: SARAH · WEBB · OB. 11 · DEC. 1764 Æ 44.

D. ·81 in. Weight, 58 grains.

1642. Another; similar, but with both bands black; inscriptions: *Saml Warren ob. 20 Dec. 1762 ae. 79. Ann Warren ob. 15 Aug. 1776 ae. 72.*
Plate XXII.

D. ·79 in. Weight, 51 grains.

1643. Another; of similar design, but with an octagonal bezel, reeded at the back, containing brown hair beneath a crystal; open-work shoulders with applied trefoils. The bands of the hoop are white and black; on the former is the inscription: ROB · STIRLING · OB · 18 · NOV · 1763 ÆT. 48; on the latter SARAH · MORRIS · + M + D. 24 OCTOBER. 1763.

D. ·81 in. Weight, 61 grains.

The mourning-rings of the last quarter of the eighteenth century usually have large bezels, oval, octagonal, or the pointed-oval shape known as the marquise form. The inscriptions are usually either round the bezel or engraved in the interior, the exterior of the hoop being plain.

1644. Gold; marquise bezel containing a plaque of white porcelain or glass on which is painted a cupid holding a heart, flying over a tomb surmounted by

three hearts, with cypress boughs at the sides; parts are executed in hair; above is the inscription: ONE WELL CHOSEN. Hoop of five scrolls with inscription on black enamel: ANN · JACKSON · OB · 16 · FEB. 1787. Æ. 27. On the back of the bezel is engraved: *Wife of Jabez Jackson.*

Plate XXII.

D. of hoop, ·89 in. L. of bezel, ·92 in. Weight, 83 grains.

1645. GOLD; oval bezel, reeded beneath, containing a tree formed of hair upon a white ground, and surrounded by a border of amethysts, all beneath crystal; plain slender hoop.

D. of hoop, ·85 in. L. of bezel, ·58 in. Weight, 47 grains.

1646. GOLD; slender channelled hoop; oval bezel containing plaited hair covered with a convex glass; border of seed pearls alternating with emerald pastes.

D. of hoop, ·82 in. L. of bezel, ·56 in. Weight, 35 grains.

1647. GOLD; slender plain hoop and oval bezel containing an urn cut in cameo on onyx of two strata and surrounded with inscription reserved on a ground of black enamel: MARY · LOOFS · OB. 15. DEC. 1775 Æ. 59.

Plate XXII.

D. of hoop, ·73 in. L. of bezel, ·72 in. Weight, 88 grains.

1648. ANOTHER; similar type; oval bezel containing a white plaque painted in grisaille with a female figure seated by an urn on a pedestal inscribed with letters I · M, beneath glass, and surrounded by a border of black enamel with inscription: JOHN · MARSH · OB · 1 · JAN · 1784 Æ. 33.

D. of hoop, ·84 in. L. of bezel, ·86 in. Weight, 71 grains.

1649. GOLD; octagonal bezel containing under glass an urn in gold and white enamel inscribed SB, upon plaited hair; border of blue and white enamel with inscription on the white: NOT · LOST · BUT · GONE · BEFORE. At the back of the bezel the inscription: *Sarah Bourne, died 16 Oct. 1787 Ag^d 9 3^rs 3 mo^s.*

D. of hoop, ·9 in. L. of bezel, 1·07 in. Weight, 134 grains.

1650. GOLD; marquise bezel containing a crystal with a white urn cut in the back; beneath it plaited hair. On each shoulder of the hoop is engraved a rose; inside the bezel, inscription: *M. F. B. ob. 28 July 1784 æt. 22.*

D. of hoop, ·71 in. L. of bezel, 1·29 in. Weight, 117 grains.

1651. ANOTHER; hoop engraved on shoulders; marquise bezel containing an enamelled urn in high relief on a white ground inscribed: IN MEMORY OF A FRIEND, all beneath a convex glass; border of black enamel with inscription: WILL^M HANDLEY ESQ : OB : 11 · MAR : 1788 : Æ : 69.

Plate XXII.

D. of hoop, ·95 in. L. of bezel, 1·28 in. Weight, 140 grains.

1652. Gold; hoop slender at the back and broadening at the shoulders, where it is engraved; marquise bezel containing under glass a representation of a lady mourning by an urn and an angel hovering over her, painted in grey and partly executed in hair. On the back is engraved: *Mary Arlett Oct. 22ª Aug^t 1785 æt. 84.*

D. of hoop, ·91 in. L. of bezel, 1·03 in. Weight, 76 grains.

1653. Gold; plain slender hoop; marquise bezel containing a white plaque painted in grey with an urn upon a plinth inscribed: SACRED TO FRIENDSHIP; above it droops a tree of which the foliage is formed by human hair; all under glass. Round the plaque is a double border of blue and white enamel, the white band having the inscription: MATTHEW HILTON OB. 31 JAN. 1790 ÆT 27.

D. 1·26 in. L. of bezel, 1·26 in. Weight, 106 grains.

1654. Gold; marquise bezel studded round the border with garnets in settings over bands of blue and white enamel, and containing a figure of Britannia (?) sitting on the stern of a vessel on which is the name FORMIDABLE, and wreathing the picture of an admiral; at her feet a lion couchant guardant with his paw on dead dove.

Plate XXII.

D. of hoop, ·83 in. L. of bezel, 1·28 in. Weight, 95 grains.

1655. Gold; marquise bezel containing a vase of flowers in various coloured gold on field of black enamel; plain slender hoop.

D. of hoop, ·85 in. L. of bezel, 1·25 in. Weight, 95 grains. (Octavius Morgan Coll.)

1656. Gold; plain slender hoop; marquise bezel containing hair, upon which is the letter S in gold, all beneath glass.

D. of hoop, ·73 in. L. of bezel, 1·09 in. Weight, 65 grains.

1657. Gold; slender hoop; marquise bezel, with pearled border, containing the letters V. S. in gold upon a circular white field. The protecting glass is clear over this medallion, but the rest of its surface is at the back coloured pale blue, ornamented with gold stars and pellets.

About 1790.

D. of hoop, ·72 in. L. of bezel, 1·02 in. Weight, 67 grains.

1658. Gold; oval bezel containing an urn in cameo on onyx. At the back is engraved: MARY JEMIMA CORYTON OB. 8 JAN. 1779 Æ. 29.

D. of hoop, ·78 in. L. of bezel, ·58 in. Weight, 38 grains.

1659. Gold; large oval bezel containing the monogram W G in gold over plaited hair, all beneath glass; on the back of the bezel: *Will^m Gordon ob. 18 Ap^l 1788 Æ. 70.*

D. of hoop, ·77 in. L. of bezel, 1·06 in. Weight, 95 grains.

1660. ANOTHER; similar type; bezel containing on a white ground an urn on a pedestal in gold enamelled in blue and white, the pedestal bearing the monogram M R; black enamelled border with gold pellets, all beneath glass. At the back of bezel is the inscription: *Mary Ricard, ob. 18 Feb. 1789 act. 58.*

D. of hoop, ·8 in. L. of bezel, 1·32 in. Weight, 124 grains.

1661. GOLD; marquise bezel containing the monogram MA in gold on plaited hair beneath glass, surrounded by inscription reserved upon a ground of black enamel: MARY ALLISON OB. 16. OCT. 1793 Æ. 53. The shoulders engraved with floral ornament.

D. of hoop, ·78 in. L. of bezel, 1 in. Weight, 75 grains.

1662. GOLD; plain hoop widening at the shoulders; oval bezel, covered by glass, containing a porcelain or glass plaque painted with an urn on a pedestal inscribed: H·COOMBS OB. NOV. 24 1795, Æ. 40, and overshadowed by drooping boughs. Part of the work appears to be executed in brown hair, which also forms a broad band below the urn. On the back of the bezel is engraved: *Ab^m Wickham Ob^t 12 May 1795 æt. 34.*

D. of hoop, ·82 in. L. of bezel, ·98 in. Weight, 83 grains.

1663. GOLD; hoop expanding at shoulders; circular bezel with convex surface, containing, under glass, an eye painted in natural colours, surrounded by a border of blue and white enamel; at the back of the bezel an engraved inscription: *Mary Dean Ob^t 27 Aug^t 1794 Æt. 73.*

D. of hoop, ·77 in. L. of bezel, ·82 in. Weight, 58 grains. (Soden Smith Coll.)

1664. ANOTHER, of the same form, containing in gold on blue enamel the monogram T F beneath glass, surrounded by bands of dark blue and white enamel. At the back is engraved: *Thos. Fleet ob. 14 Mar. 1796. æt. 67.*

D. of hoop, ·87 in. D. of bezel, ·78 in. Weight, 78 grains.

1665. ANOTHER; similar; the bezel containing plaited hair beneath glass, surrounded by inscription reserved on a ground of black enamel with a border of white: *Will^m Tucker ob. 15 Dec. 1797 Æ. 64.*

Plate XXII.

D. of hoop, ·85 in. D. of bezel, ·78 in. Weight, 93 grains.

1666. ANOTHER; similar; bezel containing, under glass, the monogram J T in gold letters on ground of dark blue enamel, surrounded by a band of plaited hair; at back of bezel, inscription: *James Tyson ob. 11 Dec. 1798 æt. 23.*

D. of hoop, ·83 in. D. of bezel, ·83 in. Weight, 93 grains.

1667. GOLD; oblong bezel containing hair beneath a crystal within a border of garnets; hoop of black enamel barred with gold, with chased borders of floral scrolls; inscription engraved on back of bezel: *Geo. Prentis Ob^t 26 Aug. 1796 æt. 61.*

D. ·76 in. Weight, 70 grains.

1668. Gold; octagonal and revolving bezel, with an urn on pedestal in white enamel, engraved with gold letters M W, and a gold cypress-tree, all on a ground of black enamel; at the back of bezel beneath glass are plaited hair and the letters M W in gold, and engraved round the border the inscription: *Mary Waight Ob^t 20 March 1811 Æ 65*; the hoop is formed of three wires united at the back, but diverging at the shoulders.

Plate XXII.

D. of hoop, ·96 in. L. of bezel, ·55 in. Weight, 82 grains.

1669. Another; similar; swivel bezel, on one side of which in gold on ground of black enamel is an urn under a cypress, surrounded by the inscription: *Remember you had once a son Gerald*; the other side is hollow, its contents being lost. Hoop is channelled at the back and expanding at the shoulders, where it is pierced.

D. of hoop, ·84 in. L. of bezel, ·65 in. Weight, 77 grains.

1670. Gold; bezel a viscount's coronet opening on a hinge and showing plaited hair beneath glass; hoop ornamented with a band of black enamel, and engraved in the interior: *Thos. L^d Visc^t Hampden ob 20 Aug. 1824, æt. 78.*

D. ·85 in. Weight, 50 grains.
Thomas Hampden-Trevor, second Viscount.

1671. Gold; the bezel is an oval locket setting, now empty, ornamented on the lid with an enamelled left eye. The hoop has a formal floral design reserved on a ground of black enamel; it is hollow, and has six oval openings in the inner side.

Early 19th century.

D. 1·02 in. Weight, 53 grains.
The hoop formerly contained hair.

1672. Gold; slender hoop on which revolves a bezel in form of a skull with eyes of red enamel; at the base of the skull is engraved the letter M.

19th century.

D. ·92 in. Weight, 54 grains.

(*d*) *Foreign mourning-rings.*

1673. Gold; the hoop rounded on the outer side and swelling to a pyramidal bezel cut as a quatrefoil and set with a piece of jasper, round which is engraved a border of flames; at the back of the hoop are engraved tears and a star; towards each shoulder a tree.

See figure. *French* (?), *16th century.*

D. ·81 in. Weight, 53 grains.

1674. GOLD; the bezel a raised setting containing an almandine garnet; on the shoulders, tears in relief.

See figure. *French, 16th century.*

D. ·67 in. Weight, 39 grains.

1675. GOLD; the exterior of the hoop is ornamented with transverse bands of plaited hair; the shoulders expand into a lozenge-shaped bezel ornamented with appliqué scrolls and having an oval setting in which is an eye partly executed in hair, under glass. At the back of the bezel are engraved the letters M. J. surmounted by a royal crown.

Swedish.

D. ·99 in. Weight, 79 grains.

III. Official rings.

(*a*) *Rings of serjeants-at-law.*

These rings were presented by serjeants to various important personages and to friends on the occasion of their call to office. Each new serjeant, or group of serjeants, chose a motto, which was engraved on the exterior of the ring. (*See* also Introduction.)

1676. NARROW FLAT HOOP; legend: vivat rex et lex; cinquefoils and a star between the words.

Plate XXIII, *row* 1. *15th century.*

D. ·66 in. Weight, 14 grains. 1856.

1677. FLAT HOOP, with engraved borders; legend: VIVAT RЄ′ ЄT LEX, with cinquefoils and stars between the words.

Plate XXIII, *row* 5. *16th century.*

D. ·84 in. Weight, 61 grains.

The joint of the hoop comes where the X of the second word should have been. For another example of the same century cf. *Catalogue of Antiquities and Works of Art exhibited at Ironmongers' Hall, London*, 1869, vol. ii, p. 486.

1678. FLAT HOOP, with engraved borders; legend: LEGIS + EXECVCO REGIS PSERVACIO, with cinquefoils after the second and third words and a quatrefoil at the end.

Plate XXIII, *row* 5. *16th century.*

D. ·84 in. Weight, 53 grains.

1679. ANOTHER; similar; legend: LEGIS EXECVO REGIC PSERVA; cinquefoils and a cross between the words.

Plate XXIII, *row* 5. *16th century.*

D. ·88 in. Weight, 32 grains. Given by R. Burch, Esq., 1879. Found at Tutbury, Staffordshire, in the gravel of the river Dove, at a spot where coins had been discovered (*Archaeologia*, xxiv, pp. 148 ff.).

1680. ANOTHER, with raised borders: legend: LEX + REGIS + PRÆSIDIVM * *16th century.*

D. ·84 in. Weight, 98 grains. (Braybrooke Coll.)

This motto was chosen by Edward Fenner in 1577 (E. Foss, *Judges of England*, vol. v, p. 414, notes 2 and 3). A ring with the same motto was exhibited by Mr. (afterwards Sir John) Evans at the Loan Exhibition of Ancient and Modern Jewellery, South Kensington, 1872 (*Catalogue*, no. 853).

1681. HOOP WITH RAISED BORDERS; legend: *Bonus Foelixque tuis.* Goldsmith's stamp W. C. *18th century.*

D. ·8 in. Weight, 45 grains. 1753. (Sloane Coll.)

Described in the Sloane MS. Catalogue as: 'Serg^{t} Baines' ring given me by him when he was made Serg^{t} at law.' Mr. John Baines was called in 1724 (E. Foss, *The Judges of England*, vol. viii, p. 11).

1682. ANOTHER; similar; legend: *Imperio regit unus aequo.* Maker's stamp E. P.

D. ·85 in. Weight, 48 grains. 1910.

Motto of Serjeant N. Grose, 1774. Cf. *Arch. Journal*, xv, 1858, p. 161.

1683. ANOTHER; legend: *Mos et lex.* Same maker's stamp.

D. ·84 in. Weight, 44 grains. 1910.

This motto was common to Serjeants De Grey (1771), Eyre, Hill, Kempe, Walker, Vaughan (all 1772), Dallas (1813), and Taddy (1813). *See* Foss, as above, vol. viii, p. 216.

1684. ANOTHER; *Tu pace juvare Mortales*; same stamp. *Late 18th century.*

D. ·86 in. Weight, 44 grains. 1910.

1685. ANOTHER; *Genitum se credere Mundo.* Stamp as before. *Late 18th century.*

D. ·82 in. Weight, 44 grains.

1686. ANOTHER; borders lower; legend: *Reverentia Legum.* Stamps: sovereign's head and lion passant, with goldsmith's mark R D. *Late 18th century.*

D. ·76 in. Weight, 44 grains.

The sovereign upon the stamp is George III. The same motto was used later by W. Payne, coroner of the City of London, 1858.

1687. BROAD HOOP, with borders of raised bands. Legend: *Justitiae tenax.* Stamps: sovereign's head (George IV), lion, date-letter N, and maker's mark W P.

D. ·78 in. Weight, 98 grains.

The date-letter is the London letter for 1828, and the ring is that of James Parke, afterwards Lord Wensleydale, a baron of the Court of Exchequer.

1688. NARROWER HOOP; raised rims. Legend: *Paribus legibus.* Stamps: sovereign's head (Victoria), lion, leopard's head, and date-letter G.

D. ·83 in. Weight, 40 grains.

The motto is that of Sir Frederick Pollock, Lord Chief Baron of the Court of the Exchequer. The date-letter is that of London for 1842.

1689. BROAD HOOP; similar to no. 1680. Legend: *Leges sine Moribus Vanae.* Stamps: leopard's head, carat number 22, crown, date-letter **i**, and goldsmith's mark **T. B.**

Plate XXIII.

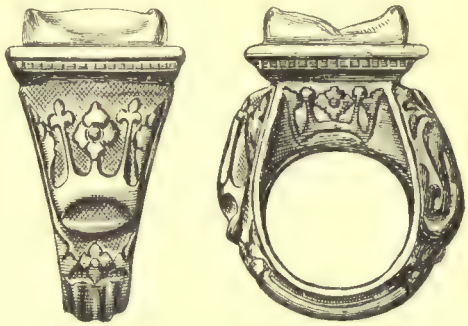
D. ·86 in. Weight, 80 grains.

The motto is that of Sir W. Bovill. The date-letter, London, 1864.

(*b*) *Rings of investiture* (*?*).

1690. BRONZE; once gilt; square bezel set with a flat crystal; on the shoulders, in relief, a fleur-de-lis and a crown; on the two sides a similar crown. The back of the hoop is channelled.

See figure. *14th century.*



D. 1·62 in. L. of bezel, 1·06 in. Octavius Morgan Bequest, 1888.

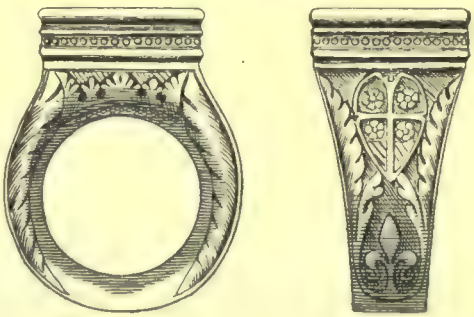
This ring, which has been attributed to Robert of Anjou, King of Naples, A. D. 1309–43, is said to have been found in a field near Amiens. The style of the hoop recalls the so-called ring of Roger of Sicily (*Arch. Journ.* iii, p. 269).

Like the following number, it presents the same problem as papal rings (nos. 832 ff.). Being of base metal and very cumbrous, such rings can hardly have been worn by persons of importance, and the most probable suggestion is that they served as credentials or as emblems of investiture.

A ring in the Bargello (Museo Nazionale), Florence, has an eagle displayed crowned, and the lion of St. Mark, each repeated, and the name FEDERICVS. Possibly this may indicate a connexion of Federigo II of Aragon and Naples with Venice. A ring of 'papal' type in the Victoria and Albert Museum, no. 664–'71, has a shield of arms and legend RXRAGONA; another example in the same place, no. 663–'71, has a shield and RAGONAS. (*See* also Introduction.)

1691. BRONZE GILT; square bezel, now empty, pearled round the edges; one side restored. Flat hoop engraved on each shoulder with a shield of arms: a cross between four cinquefoils, enclosed in two branches springing from a fleur-de-lis. On each side of the bezel is engraved a ducal coronet.

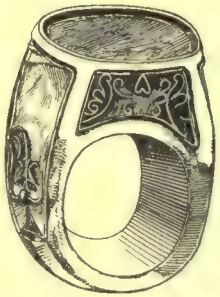
See figure. *Italian, 15th century.*



D. 1·6 in. L. of bezel, ·9 in. Octavius Morgan Bequest, 1888.

See note to previous number.

1692. GILT COPPER; with enamels on gold; oval bezel once set with a stone (?) but now empty; massive hoop analogous to the type of papal ring; on each shoulder and below the sides of the bezel are sunk panels once all filled with gold plates enriched with cloisonné enamel; of these only one, below the bezel, is in fairly good condition, having a conventional floral design; that corresponding to it on the other side is empty, while the two panels on the shoulders retain their gold plates, but have lost almost all their enamel. The ground appears to have been a translucent green.



See figure. *15th century.*

D. 1·3 in. Said to be from Corfu.

This ring is included in the present place on account of its general resemblance to rings of investiture; there is, however, no definite evidence that it was used for a like purpose.

J. FANCY RINGS.

1693. GOLD; plain hoop thickening to the bezel, where it is set with a pyramidal diamond.

Plate XXIII. *15th century.*

D. ·84 in. Weight, 38 grains.

Rings of this kind were used for writing on glass. Cf. nos. 1694–7. The well-known stories of Sir Walter Raleigh and other famous personages writing on windows with diamonds are mentioned by Jones, *Finger-ring Lore*, p. 77.

As stated in the Introduction, three diamond rings interlaced formed the *impresa* of Cosmo Vecchio de' Medici.

1694. BRONZE; plain hoop broadening to the bezel, which is set with a crystal of diamond.

16th century.

D. ·9 in. (Braybrooke Coll.)

Cf. nos. 1693, 1695–7.

1695. GOLD; slender flat hoop with applied bezel cut to a quatrefoil and set with a crystal of diamond.

Plate XXIII. *16th century.*

D. ·92 in. Weight, 28 grains.

Cf. nos. 1693–4, 1696–7.

1696. GOLD; the shoulders with floral designs on a ground of black enamel; the enamel is continued on the sides of the bezel, which has a quatrefoil setting with a pyramidal diamond.

See figure. *16th century.*

D. ·82 in. Weight, 60 grains. (Braybrooke Coll.)

Cf. nos. 1693–5, 1697; also a ring in the Londesborough Collection (T. Crofton Croker, *Catalogue*, no. 15).

1697. GOLD; slender hoop, shoulders and sides of bezel enamelled black, with herring-bone and other designs; square projecting bezel set with a pyramidal crystal.

Plate XXIII. *16th century.*

D. ·86 in. Weight, 24 grains.
Cf. nos. 1693–6.

1698. GOLD; ring-dial, of a size to be worn upon the finger. It is a flat band, having on the outer surface a channel round the middle, in which works by means of a projection another ring exactly filling the space. Upon one part of the outside are engraved the initial letters of the names of the months, six on one side of the channel and six on the other. Upon the moving ring is a small hole, flanked by a star, and by a hand with the index and second fingers extended. Inside are engraved the numbers of the hours from 4 a.m. to 8 p.m. in two lines, the hour of noon beyond them at the point opposite to the ring which suspends the dial. On the outside, over the number 12, is fixed a shield of arms: a demi-bull rampant; at the sides of it are the letters H.G.V.B.—probably the arms and initials of the owner.

Plate XXIII. *German, late 16th century.*

D. 1·1 in. B. ·3 in. Weight, 165 grains. (Zschille Coll.)
Proc. Soc. Antiquaries of London, xv, p. 82.
Information upon ring-dials will be found in the article above quoted. When in use, the hole in the moving ring is brought level with the month in which the observation is taken, and held towards the sun; the ray passing through it then falls upon the figure of the hour engraved on the inner side. It will be remembered that Shakespeare makes Touchstone the possessor of such a dial.

1699. BRONZE RING-DIAL, the hoop representing a buckled strap pierced with three holes. In the interior are engraved the hours from 4 a.m. to 8 p.m. arranged like those of no. 1698 but in Roman numerals; on the outside are the initial letters of the months in two rows, with four other letters, two at the end of each row: >M and OV.

Plate XXIII. *English, 17th century.*

D. ·9 in.
Rings of this type have been described as shepherds' dials. They are diminutive forms of the well-known ring-dials, and are used in the same way.

1700. GOLD SPHERE RING; the sphere is formed of an outer hoop in two parts, working like a gimmel, and three interior hoops almost concealed when the ring is closed. The exterior hoop is chased on the outer side with scrolls on a ground once enamelled black, and each part has on the flat surfaces concealed when the ring is closed a section of an inscription, enamelled black: VERBO DEI CELI | FIRMATI SUNT | DIXIT ET CREATA SUNT IPSE MANDAVIT ET CREATA SUNT. The figures 1555, indicating the date, follow the words *firmati sunt.*

The three interior hoops are plain flat bands engraved and enamelled in black with the signs of the zodiac, stars, and other figures.

Plate XXIII. *German, 17th century.*

D. 1·08 in. Weight, 180 grains.

An armillary ring inscribed with an English quatrain is mentioned in *Notes and Queries*, 3rd Series, vol. iv (1863), p. 156.

1701. ANOTHER; with four hoops, unengraved.

Plate XXIII.

D. ·75 in. Weight, 27 grains.

1702. ANOTHER; with six plain slender hoops.

D. ·82 in. Weight, 43 grains.

1703. GOLD DIAL-RING; the shoulders and sides of the bezel chased with scrolls enamelled in blue, green, and white; oval locket bezel, the hinged lid set with a ruby surrounded by five crystals; in the interior is a compass under glass, and the surrounding border is engraved with numbers, on one side 1–6, on the other 6–12.

Plate XXIII. *German, late 16th century.*

D. 1 in. Weight, 118 grains. (Fould Coll.)

1704. ANOTHER, GOLD; plain hoop with oval locket bezel, the lid set with a turquoise. When open it shows a dial, the compass lost, the border engraved as before, on the right 1–7, on the left, in the reverse direction, 5–11.

Plate XXIII. *German, 16th century.*

D. 1·22 in. Weight, 169 grains.

1705. ANOTHER, of bronze; round the hoop a niello band; the shoulders and sides of bezel engraved with flowers gilt; at the back of the bezel is engraved IHS. Oval bezel, the lid now undecorated, but engraved on the interior with a sun with human features. The figures on the dial are as in the preceding number. The compass is lost.

Plate XXIII. *German, 16th century.*

D. ·62 in.

The shoulders of the hoop damaged.

1706. ANOTHER, BRONZE; slender hoop of rectangular section; oval bezel with a deep cavity and hinged lid, set with an onyx cut in cameo with a cherub's head.

16th century.

D. 1·34 in. 1850.

Though nothing is engraved round the cavity, the form is that of a dial-ring; the work may have been never finished.

1707. ANOTHER, GOLD; pierced shoulders with scrolls; oval bezel reeded at the back and containing a compass under glass.

Plate XXIII. *English, 18th century.*

D. ·96 in. Weight, 53 grains.

1708. GOLD; slender hoop; the bezel is an oval watch with white dial under glass and bordered by pearls; on the back are engraved the letters A R.

Plate XXIII. *18th century.*

D. ·96 in. L. of bezel. ·9 in. Weight, 175 grains.

1709. GOLD; TWO FOB-RINGS; hollow; one has on the hoop and sides of the bezel grapes and vine-leaves in relief, and oval bezel clear set with a faceted violet topaz; the other has a watch-key as a bezel. At the backs of the hoops, loops for suspension.

English, late 18th century.

D. 1·56 in. and 2 in. Weight, 198 grains and 126 grains.

Rings of this kind were not actually worn, but suspended with seals on the fob chain.

1710. GOLD; ring of two plain hoops moving apart upon a pin.

18th century.

D. ·8 in. Weight, 58 grains.

1711. ANOTHER, opening in the same way; the interior of each hoop hollow, perhaps for the reception of hair. Bezel formed of two oval raised settings side by side, containing a garnet and a turquoise.

18th century.

D. 1 in. Weight, 47 grains.

1712. GOLD; three rings forming a plain hoop when closed; all are inscribed. On the outer ring: *Augustin, Mario, Anno — l'on peut ce qu'on veut*; middle ring: *l'union fait la force Augustine la Maria F J et Anna L, seuls enfans de J. Auguste F. Despreaux*; lower ring: *et de Coelina Rossignol son tresor perdu a jamais.*

French, 18th century.

D. ·82 in. Weight, 40 grains.

NOTE.—Nos. 1713–26 are puzzle-rings, dating from the seventeenth to nineteenth centuries.

1713. GOLD; three hoops; bezel of three rectangular plaques, each having a rosette in relief, between and beyond them pellets.

D. ·9 in. Weight, 123 grains.

1714. SILVER; the same design.

D. ·96 in.

1715. SILVER; three hoops; bezel of three engraved squares, and pellets.

D. ·86 in. (Braybrooke Coll.)

1716. GOLD; three hoops; on the shoulders pierced scrolls enamelled white; almond-shaped bezel with border of rubies, and in the centre a triangular setting with a diamond.

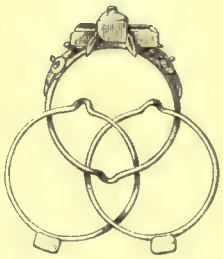
17th century.

D. ·92 in. Weight, 68 grains.

1717. GOLD; three hoops; white enamelled scrolls similar to those of the previous number; cruciform bezel with a central diamond between four rubies.

Plate XXVII, *row* 1, and *see* figure. *17th century.*

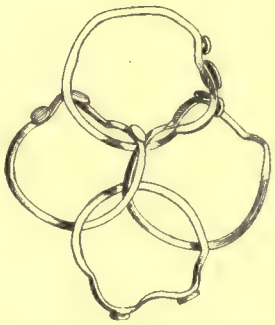
D. 1 in. Weight, 73 grains. (Braybrooke Coll.)



1718. ANOTHER; four hoops; bezel a large central stud surrounded by seven of smaller size.

See figure.

D. ·8 in. Weight, 92 grains.



1719. ANOTHER; four hoops; bezel a sexfoil surrounded by quatrefoils; on each side three additional quatrefoils.

D. 1 in. Weight, 228 grains.

1720. ANOTHER; four hoops; bezel of small sexfoils symmetrically disposed.

D. ·84 in. Weight, 63 grains. (Soden Smith Coll.)

1721. ANOTHER; similar with central rosette; two hoops spirally fluted.

D. ·84 in. Weight, 72 grains. (Soden Smith Coll.)

1722. ANOTHER; cinquefoils forming a cable design.

D. ·74 in. Weight, 45 grains.

1723. GOLD; five hoops, two of cable pattern; bezel a central rosette with an emerald, surrounded by small flowers, scrolls, and pellets.

D. ·8 in. Weight, 54 grains.

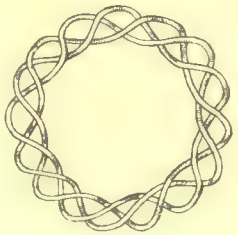
1724. GOLD; eight hoops; the bezel an open knot.

D. ·86 in. Weight, 78 grains.

1725. GOLD; nine hoops; bezel a snake with ruby eyes.
D. ·84 in. Weight, 78 grains.

1726. GOLD; eleven hoops, partly cabled, and interlacing to form a bezel.
D. ·86 in. Weight, 45 grains.

1727. IVORY; three interlacing hoops turned from the solid.
See figure. *German, late 17th century.*



D. 1·2 in.
A so-called Trinity ring, made by Stephen Zick at Nuremberg. In a turned wooden box with screw top. Zick is said to have made only three of these rings (J. G. Doppelmayr, *Historische Nachricht von den Nürnberg'schen Mathematicis und Künstlern*, Nürnberg, 1730, p. 310 and pl. v, fig. i).

1728. SILVER; a pellet on each shoulder of the hoop; projecting bezel in form of a spur with revolving rowel.
See figure. *Italian* (?), *14th–15th century.*

D. 1·25 in. (Castellani Coll.)
A ring from Chalcis in the Ashmolean Museum at Oxford, probably of Venetian origin, represents a similar spur (*Archaeologia*, lxii, p. 393, row 4, *a*).

1729. GOLD; slender hoop, once enamelled, representing a branch on which is perched a bird in the act of pecking, which forms the bezel. The bird is enamelled white, and has a ruby in a rectangular setting upon its back.
17th century.
D. ·84 in. Weight, 28 grains.

1730. GOLD; the hoop with raised borders, pearled and plain alternately; the shoulders bifurcate, and have each a setting with a diamond. Oval locket bezel with hinged lid, in form of a masked face enamelled in white and black, the eyes set with diamonds.
See figure. *18th century.*

D. 1 in. Weight, 36 grains.
This ring, with the following three numbers, belongs to a group sometimes described as carnival rings and attributed to Venice. An example was exhibited at the Loan Exhibition of Ancient and Modern Jewellery at South Kensington in 1872 (*Catalogue*, no. 979).

1731. GOLD; channelled hoop enamelled black, with five pearls in settings at intervals; locket bezel with hinged lid enamelled to represent a lady's face with a black mask; the eyes set with diamonds.
Italian (?), *18th century.*
D. ·9 in. Weight, 18 grains. (Octavius Morgan Coll.)

1732. ANOTHER; similar; the hoop faceted. The mask on the lid has white eyes, without stones. On the interior of the lid in enamel: *la* O—M *du* ♡.

18th century.

D. ·76 in. Weight, 9 grains.

1733. GOLD; cable hoop, once enamelled light blue; bezel in shape of a locket, but not opening; it contains a similar mask of glass with cavities in the eyes for gems, now missing. At the back a blue flower on a white ground.

18th century.

D. ·9 in. Weight, 25 grains

1733a. ANOTHER; the shoulders of the hoop pierced and looped; in the bezel a mask with diamonds inlaid in the eyes.

18th century.

D. ·9 in. Weight, 56 grains. (Octavius Morgan Coll.)

1734. GOLD; hoop pierced at the shoulders, each of which has a setting with a ruby; deep bezel with a lid working upon a hinge in the form of a portcullis rounded at the top and square at the base.

See figure. *18th century.*

D. ·82 in. Weight, 51 grains.

1734a. GOLD; the shoulders pierced and enamelled in blue and green; oval locket bezel rounded on the under side, where it is enamelled in the same colours, and having on the cover a bust of Hippolyta (?) to *l.*, cameo on onyx.

18th century.

D. ·87 in. Weight, 68 grains.

1735. GOLD; the bezel in form of a three-cornered hat, enamelled black and with a ruby set in the back; hoop with legend: PRAY BE COUERED, on ground of white enamel.

English, 18th century.

D. ·76 in. Weight, 20 grains.

1736. GOLD; slender hoop expanding to open-work shoulders; bezel an enamelled skull opening on a hinge and showing an oval enamelled plate with legend: *Je ne la crains que dans ton cœur.*

See figure. *18th century.*

D. ·8 in. Weight, 20 grains.

1737. GOLD; the hoop a wire, on which moves a mouse enamelled white, attached by a loop beneath the body, and by the coils of the tail.

French, 18th century.

D. ·84 in. Weight, 32 grains.

1738. GOLD; a similar ring; the mouse is, however, not enamelled, and the ring passes between its legs, which are joined to a rectangular plate. There is a loop in the nose.

18th century.

D. ·86 in. Weight, 23 grains.

1739. GOLD; the ring is in two halves moving upon pins below the shoulders, which are enamelled in dark blue. The bezel resembles a flower with four drooping petals enamelled in the same colour. It is hollow, and when the ring is opened each half displays a cavity.

Modern.

D. ·95 in. Weight, 105 grains.

The form of the bezel imitates a type common in the sixteenth century. Cf. nos. 1920 ff.

K. ORNAMENTAL RINGS.

I. From about A.D. 1000 to about A.D. 1450.

With the exception of a few examples, such as those from Lark Hill, Worcester (nos. 1740·1, 1743–5), the majority of the rings down to no. 1859 are of the thirteenth and fourteenth centuries, and may be assumed to be of this period unless another date is given.

1740. SILVER; thin hoop; long rectangular bezel divided into three panels with ornament in relief, the ground with traces of niello; in the middle five small crosses, on each side a larger cross.

See figure. *English, 12th century.*

D. ·8 in. 1854.

Found at Lark Hill, near Worcester, with silver pennies of Henry II and David I of Scotland, a halfpenny of Eustace, Count of Boulogne, a denier of Hugh, fifth Count of Anjou, and other coins. Cf. nos. 1024, 1741, 1743–5. (*Archaeologia*, xxxvi, p. 200.)

1741. SILVER; hoop a twist of two thick wires, the junction hammered square.

D. 1·1 in. 1854.

From the same place as nos. 1024, 1740, 1743–5. The ring is interesting as a survival of an earlier type usually associated with the Viking period (cf. nos. 212 ff.).

1742. BRONZE; the type similar to the last, but cast, and rounded at the back.

D. 1·16 in. 1836.

1743. SILVER; rectangular bezel set with a crystal, beneath which are remains of red foil; slender hoop with two engraved transverse ribs at the junction with the bezel.

Plate XXIV. *English, 12th century.*

D. 1·2 in. L. of bezel, ·73 in. 1854. Found with nos. 1024, 1740, 1741, and 1744–5.

1744. ANOTHER; of the same type with a single rib on the hoop; bezel set with an amethyst.

D. 1·06 in. L. of bezel, ·54 in. Found with nos. 1024, 1740, 1741, 1743, and 1745.

1745. ANOTHER; bezel set with a transparent yellow paste.

D. 1·08 in. L. of bezel, ·46 in. Found with nos. 1024, 1740–1, 1743–4.

1746. BRONZE; slender hoop and large rectangular bezel containing a doublet with a green foil.

12th century.

D. 1·18 in.

1747. ANOTHER; similar, but with a deep channel round the bezel, which contains a burned crystal (?).

Italian, 12th century.

D. 1·35 in.

1748. BRONZE; slender hoop; rectangular box bezel with an oval cavity for a stone now missing.

D. 1 in.

NOTE.—The majority of the rings which follow (nos. 1749–1818, 1827–45) are of types which have been described as episcopal or ecclesiastical, presumably because they are so often set with sapphires. It may well be that a proportion of them were worn by bishops; there is a statement that no. 1827 came from the tomb of Bishop Thierry of Verdun, and no. 1772 was said to have been found in a bishop's grave. But such evidence is too vague to possess serious value. The sapphire was a popular stone in the Middle Ages, and its use was not confined to bishops, the only ecclesiastics except abbots who wore rings as marks of their sacred office. Authenticated rings of bishops show a considerable variety in their type and mode of decoration, and are not exclusively set with sapphires or amethysts. Again, the number of rings in the present collection alone is considerable; other collections have their examples; and if we reflect how many must have been lost or destroyed in the course of centuries, it is difficult to confine any of the types here illustrated to bishops. The rings with very large sapphires have perhaps the best claim (nos. 1827 ff.); those of a stirrup-shape, with smaller stones (nos. 1782 ff.), are so numerous that the secular use of the type seems almost certain. Among the known rings of English bishops there is only one of this form, and it would be rash to conclude from

a single instance. In default of valid evidence, it has been considered best to leave uncertain example no. 861 and the modern ring (no. 862) to represent the class in the Ecclesiastical section, and to group rings with unsubstantiated claims to episcopal use with contemporary rings for which no such claim is made, in order to keep the exhibited series of ornamental types as complete as possible. *See* also Introduction.

1749. GOLD; slender hoop; high hexagonal bezel containing a sapphire.
Plate XXV.
D. 1·1 in. Weight, 40 grains. Castellani Coll.

1750. GOLD; slender hoop; rectangular bezel containing a ruby.
D. ·8 in. Weight, 15 grains. Found at Cambridge.

1751. ANOTHER; but with larger bezel set with a carbuncle.
Plate XXIV.
D. ·94 in. Weight, 25 grains.

1752. ANOTHER; containing a ruby.
D. ·86 in. Weight, 36 grains.

1753. GOLD; plain rounded hoop and high rectangular bezel set with a garnet; round the sides of the bezel are set small garnets alternating with plasma and chrysoprase.
Plate XXIV. *13th century.*
D. 1·1 in. L. of bezel, ·36 in. Weight, 119 grains. 1856. Roach Smith Coll. Found in London.
One of the smaller garnets from the side of the bezel is missing.

1754. GOLD; the exterior of the hoop wreathed and engraved with bands of circles; rectangular box bezel from which the stone is lost.
D. ·96 in. Weight, 41 grains.

1755. GOLD; slender hoop with baluster shoulders; rectangular bezel set with a small emerald.
D. ·72 in. Weight, 13 grains.

1756. BRONZE; slender hoop with rectangular bezel engraved at the corners and set with a cameo head in blue paste.
14th–15th century.
D. 1·04 in. 1865.
The cameo may be of later date than the ring.

1757. GOLD; the hoop a plain wire; high rectangular bezel containing a ruby.
D. ·82 in. Weight, 38 grains. (Braybrooke Coll.) Said to have been found near Malton, Yorkshire.

1758. GOLD; massive rounded hoop; small hexagonal bezel set with a sapphire. *Plate* XXV.

D. 1·13 in. Weight, 187 grains. Morel Coll. 1901.
Probably French, the greater part of the Morel Collection coming from the Champagne.

1759. ANOTHER; similar, with small rectangular bezel containing a crystal of diamond.

D. 1·02 in. Weight, 161 grains. (Braybrooke Coll.)

1760. GOLD; the hoop a plain wire; oval box bezel containing a ruby. *Plate* XXV.

D. 1·1 in. Weight, 45 grains. (Soden Smith Coll.) 1761.

1761. ANOTHER; the bezel smaller, with a jacinth.

D. ·92 in. Weight, 23 grains. From Milton, Kent.

1762. ANOTHER; similar; a jacinth.

D. ·96 in. Weight, 22 grains.

1763. GOLD; the hoop a wire; small oval bezel with an emerald.

D. ·8 in. Weight, 12 grains. (Braybrooke Coll.) Found near Ipswich, 1849.

1764. ANOTHER; similar; rather larger circular bezel, with a chrysoprase (?).

D. ·9 in. Weight, 26 grains. (Braybrooke Coll.) Found in the Minories, London, 1854.

1765. ANOTHER; oval bezel with ruby.

D. 1 in. Weight, 28 grains. (Soden Smith Coll.)

1766. ANOTHER; similar; a sapphire.

D. ·58 in. Weight, 28 grains. (Soden Smith Coll.)

1767. ANOTHER; narrow oval bezel with sapphire.

D. ·92 in. Weight, 23 grains. (Londesborough Coll.) Found at Lincoln.

1768. GOLD; a diminutive ring; slender hoop with hexagonal bezel, with channel round sides, containing a chrysoprase.

D. ·62 in. Weight, 12 grains.

1769. GOLD; with plain slender hoop; bezel a hexagonal setting, bevelled on the lower edge, containing an emerald.

D. ·82 in. L. of bezel, ·3 in. Weight, 24 grains. 1909. Found in Cloak Lane, Cannon Street, London.

1770. GOLD; slender hoop; bezel scutiform, set with an amethyst. *Plate* XXIV. *French.*

D. 1·04 in. Weight, 45 grains.

1771. ANOTHER; bezel three-sided; containing a ruby.

D. 1·02 in. Weight, 35 grains. (Soden Smith Coll.)

1772. ANOTHER; oval bezel with a sapphire.
See figure.

D. 1 in. Weight, 43 grains. (Braybrooke Coll.) Said to have been found in a bishop's tomb in the south of France.

1773. ANOTHER; bezel containing a sapphire.
See figure.

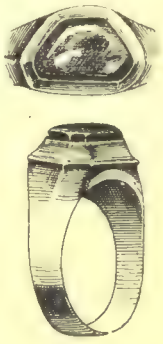
D. 1·2 in. Weight, 70 grains. (Braybrooke Coll.) Found in the New Forest, Hampshire, 1857. Said to resemble one of the three rings mentioned under no. 1774.

1774. GOLD; slender hoop engraved on the shoulders with chevrons and small circles; the bezel containing a ruby.
Plate XXV, and *see* figure.

D. ·98 in. Weight, 35 grains. (Braybrooke Coll.)
Washed ashore at Whitstable, Kent. Said by Lord Braybrooke to resemble one of three rings found on property belonging to Trinity College, Cambridge, with coins of Henry III.

1775. GOLD; slender hoop and oval bezel, both of rough workmanship; the bezel is set with a cabochon amethyst.
D. 1·28 in. Weight, 87 grains. Said to have been found in a stone coffin in Galway.

1776. GOLD; hoop broadening to shoulders; irregular hexagonal bezel containing a sapphire.
See figure.



D. 1·1 in. Weight, 110 grains. 1853.
Found on Flodden Field about 1818. The ring is too early in type to have been made at the period of the battle; but it may possibly have been worn by some one present at the engagement.

1777. ANOTHER; with similar bezel set with a sapphire, but the hoop engraved on the exterior with floral scrolls.

Plate XXIV, and *see* figure.
D. 1·42 in. Weight, 131 grains. (Braybrooke Coll.)

1778. GOLD; the hoop narrow and flat at the back; on each shoulder transverse ribs, between which two stones, a ruby and an emerald, are set. The bezel is a rectangular setting containing a pyramidal sapphire.

Plate XXIV.

D. ·96 in. Weight, 96 grains. From Benevento.

1779. GOLD; with plain narrow hoop; in the front are two oval settings containing a sapphire and an amethyst, flanked by two smaller settings each with a turquoise; between the settings ribbed bands reserved in the metal.

Plate XXV.

D. 1·06 in. Weight, 188 grains. Roach Smith Coll. 1856. Found in London.

1780. GOLD; the hoop faceted; each shoulder has a pierced square panel with a quatrefoil, after which it narrows towards a deep octagonal bezel, containing an amethyst with three longitudinal facets.

Plate XXV.

D. 1·2 in. Weight, 94 grains. (Soden Smith Coll.)

Found at Wells. Exhibited at South Kensington, 1872 (*Catalogue of the Loan Exhibition of Ancient and Modern Jewellery*, 1872, ed. R. H. Soden Smith, 1873, no. 901).

The faceting of the stone may be compared with that of the ring of Bishop William de St. Barbara of Durham, d. 1152 (*Archaeologia*, xlv, p. 387).

1781. GOLD; slender hoop, the shoulders forming monsters' heads, which support a high bezel engraved with leaves and geometrical designs; it contains in a rectangular setting a sapphire cut to three faces.

Plate XXV. *Italian.*

D. 1 in. Weight, 43 grains. (Castellani Coll.)

1782. GOLD; massive faceted hoop; a raised ridge on each side where it thickens to the bezel, which contains a sapphire.

Plate XXIV.

D. 1·44 in. Weight, 544 grains. Bequeathed by the Rev. E. H. Mainwaring, 1885. Found at Wittersham, Kent.

This ring is the finest example in the collection of the 'stirrup-shaped' type (cf. nos. 1783–1815). The ring at Chichester Cathedral, said to have belonged to Bishop Hilary (d. 1169), is similar.

1783. GOLD; the shoulders engraved and nielloed with a lozenge design; in the bezel a ruby.

D. 1·1 in. Weight, 107 grains. 1849.

1784. GOLD; plain hoop with sapphire.

D. 1·1 in. Weight, 87 grains. 1849.

1785. ANOTHER; the same stone.

D. 1·2 in. Weight, 222 grains. (Octavius Morgan Coll.) From Morton, Bucks.

1786. ANOTHER; similar.

D. 1·14 in. Weight, 192 grains. (Soden Smith Coll.)
Exhibited at South Kensington in 1872 (*Catalogue of the Loan Exhibition*, &c., 1873, no. 899).

1787. ANOTHER.

D. 1·16 in. Weight, 155 grains. (Braybrooke Coll.)

1788. ANOTHER.

D. 1·1 in. Weight, 144 grains. (Braybrooke Coll.) Found in Lancashire.

1789. ANOTHER.

D. 1·1 in. Weight, 90 grains. (Soden Smith Coll.)

1790. ANOTHER.

D. 1·16 in. Weight, 140 grains. Found in St. Leonards Forest, Sussex.

1791. ANOTHER.

D. 1·1 in. Weight, 88 grains.

1792. ANOTHER.

D. 1·12 in. Weight, 110 grains. (Soden Smith Coll.)
Exhibited at South Kensington in 1872 (*Catalogue*, no. 899). Cf. no. 1786, above.

1793. ANOTHER.

D. 1·08 in. Weight, 73 grains.

1794. ANOTHER.

D. 1·1 in. Weight, 80 grains.

1795. ANOTHER.

D. ·96 in. Weight, 108 grains. (Octavius Morgan Coll.)

1796. ANOTHER.

D. 1·1 in. Weight, 68 grains. (Braybrooke Coll.) Found near the Victoria Docks, London, November, 1859.

1797. ANOTHER.

D. 1·1 in. Weight, 87 grains. (Braybrooke Coll.)

1798. ANOTHER.

D. 1 in. Weight, 55 grains.

1799. ANOTHER.

D. ·9 in. Weight, 73 grains.

1800. ANOTHER.

D. ·98 in. Weight, 38 grains.

1801. ANOTHER.

D. 1·04 in. Weight, 60 grains. (Soden Smith Coll.)
Exhibited at South Kensington in 1872 (*Catalogue*, no. 899). Cf. nos. 1786, 1792.

1802. ANOTHER.

D. ·96 in. Weight, 58 grains. (Soden Smith Coll.)
Exhibited at South Kensington in 1872 (*Catalogue*, no. 899). Cf. the preceding number.

1803. ANOTHER.

D. ·97 in. Weight, 35 grains. (Soden Smith Coll.)
Exhibited at South Kensington in 1872 (*Catalogue*, no. 899). Cf. the two preceding numbers.

1804. ANOTHER.

D. ·96 in. Weight, 45 grains.

1805. ANOTHER; a rough sapphire.

D. 1·16 in. Weight, 85 grains. (Soden Smith Coll.)
The stone probably replaces an original now lost.

1806. ANOTHER; set with a turquoise.

D. 1·16 in. Weight, 176 grains. (Londesborough Coll.)

1807. ANOTHER; a ruby.

D. ·98 in. Weight, 67 grains.

1808. ANOTHER; an emerald.

D. ·98 in. Weight, 63 grains. (Soden Smith Coll.)
Exhibited at South Kensington in 1872 (*Catalogue*, no. 899). Cf. nos. 1786, 1789, 1792, 1801–3.

1809. GOLD; stirrup-shaped hoop thickening to an oval bezel pierced and vandyked round the edges, and containing a pale ruby with an indented surface. *Plate* XXV.

D. 1·04 in. Weight, 106 grains.
Exhibited at the Ironmongers' Hall in 1861 (*Catalogue of Antiquities and Works of Art*, &c., 1869, p. 489).

1810. ANOTHER; silver; with a ruby; the hoop indented along the edges.

D. 1 in. (Soden Smith Coll.)

1811. ANOTHER; bronze; set with a blue paste.

D. 1·1 in. (Soden Smith Coll.)
The hoop broken at the back. The ring was probably gilt.

1812. ANOTHER; once gilt; with a jacinth.

D. 1 in. Given by the Trustees of the Christy Collection, 1865.

1813. ANOTHER; with a blue glass paste.

D. 1·1 in. (Castellani Coll.)

1814. ANOTHER; similar; the stone or glass paste missing.

D. 1·06 in. Found at Chilcombe, Hants, 1879.

1815. SILVER; slender hoop; on each shoulder a raised rectangle engraved with a quatrefoil; the stone lost.

D. ·84 in. Given by the Trustees of the Christy Collection, 1865.

1816. GOLD; stirrup-shaped hoop channelled and cut to represent a double ring with two bezels; one is set with a ruby, the other with a turquoise.

Plate XXV.

D. ·92 in. Weight, 43 grains. (Soden Smith Coll.)

Exhibited at South Kensington in 1872 (*Catalogue*, no. 899). Cf. nos. 1786, 1792, 1801–3, 1807.

1817. GOLD; slender stirrup-shaped hoop expanding at each shoulder to an engraved lozenge-shaped panel between transverse ribs; double bezel, containing two glass pastes, one representing a sapphire, the other an emerald.

D. ·92 in. Weight, 24 grains. Obtained in Florence, 1878–9.

1818. SILVER GILT; the shoulders in the form of monsters' heads supporting a double bezel for two stones, now lost.

D. ·9 in. (Soden Smith Coll.)

1819. SILVER GILT; stirrup-shaped hoop once nielloed; it has on the exterior seven quatrefoils in relief connected by a band of cable pattern, and terminates in monsters' heads supporting a double bezel, each limb of which has a pearl revolving on a pin.

Italian.

D. 1·12 in. (Castellani Coll.)

This and the following ring have affinities with examples from Chalcis (Negropont), now in the Ashmolean Museum at Oxford, and Venetian in their style: *see* reference under no. 1821. The present rings may have formed part of the same find. Cf. also a ring in the Victoria and Albert Museum, no. 94–1899.

1820. GOLD; once nielloed; hoop of triangular section engraved with two designs: a floral scroll, and a band of quatrefoils, counterchanged in four panels. The ends form monsters' heads, which support a bezel in the shape of a flower of eight petals, having in the centre a large pearl surmounted by a ruby in a gold setting, all revolving on a pin.

Plate XXV, and *see* figure. *Italian* (*Venetian*), *14th century.*

D. 1 in. Weight, 49 grains. (Soden Smith Coll.)

See note to preceding number.

1821. GOLD; broad hoop cut from a thin plate; on each shoulder three settings surrounded by pellets, containing two rubies and a pearl upon a pin (one ruby lost); at the back a similar setting with a ruby. The bezel is a globe of filigree, with bands of pellets, surmounted by a pearl on a revolving pin, with a head formed of a ring of pellets.

Plate XXV. *Veneto-Greek, about* A. D. 1400.

D. 1·8 in. Weight, 209 grains.

Found at Chalcis in Euboea in the first half of the nineteenth century (*Archaeologia*, lxii, p. 395, pl. lvi, fig. 3).

The North Italian affinities conspicuous in nos. 1819, 1820, and the rings from Chalcis in the Ashmolean, are not found in nos. 1821–4. The distinction is remarkable, for the tradition with regard to the locality is the same in both cases, and nos. 1822–5 were found with a quantity of personal ornaments (*Archaeologia*, as above, pp. 391 ff.).

1822. GOLD; hoop of triangular section; it ends in conventional monsters' heads which support a bezel in form of an open calyx of six petals with a pearled ring above it, set with a circular pearl pierced and fixed by a wire.

Plate XXV. *Veneto-Greek, about* A. D. 1400.

D. 1·3 in. Weight, 223 grains.

From Chalcis. Found with nos. 1821 and 1823–4 (*Archaeologia*, as above, pl. lvi, fig. 1).

1823. GOLD; octagonal hoop hexagonal in cross-section; projecting bezel in the form of a calyx of six petals, on which is an oval plate with a setting containing a sapphire.

Plate XXV. *Veneto-Greek, about* A. D. 1400.

D. 1·2 in. Weight, 201 grains.

Found with nos. 1821–2 and 1824 (*Archaeologia*, as above, pl. lvi, fig. 4).

1824. GOLD; flat hoop engraved on the outer side to represent a cable; high projecting bezel in form of a calyx of six petals supporting a hexagonal plate on which is a circular setting surrounded with pellets, and containing a large pearl, pierced and secured by a wire.

Plate XXV. *Veneto-Greek, about* A. D. 1400.

D. 1·32 in. Weight, 128 grains. (*Archaeologia*, as above, pl. lvi, fig. 2.)

1825. GOLD; slender hoop of triangular section; a small projection on each shoulder, where the ring rises to a projecting four-sided bezel containing an emerald.

D. 1 in. Weight, 14 grains.

1826. SILVER GILT; broad flat hoop with applied foliate ornament; rectangular bezel set with a carbuncle.

See figure.

D. 1·14 in.

Two stamps have been applied at the back of the hoop. The ring may be compared with no. 1852.

NOTE.—Nos. 1827–54 are classed together as having their gems mounted in claws.

1827. GOLD; the hoop broadens at each shoulder to represent the wings of a dragon, narrowing again to the neck and head, by which the bezel is supported on each side. The bezel is a deep oval setting in which is a cabochon sapphire held by four claws.

Plate XXV. *12th century.*

D. 1·1 in. Weight, 95 grains. (Londesborough Coll.)

Obtained in exchange from the collection of M. Failly, Inspector of Customs at Lyons, in 1848. Said to have been found in 1829 in the tomb of Thierry, Bishop of Verdun in 1165 (T. Crofton Croker, *Catalogue of a Collection of Ancient and Mediaeval Rings . . . formed for Lady Londesborough*, 1853, p. 14).

1828. GOLD; slender hoop terminating in monsters' heads supporting a large irregular bezel with claws, in which is a cabochon sapphire.

Plate XXIV, and *see* figure.

D. 1·18 in. Weight, 192 grains. (Fritz Hahn Coll.)

The setting somewhat resembles that of a ring found in Winchester Cathedral and conjecturally attributed to Henry of Blois, Cardinal and Bishop of Winchester (*Archaeologia*, xx, p. 236 and fig. 2).

1829. GOLD; hoop of triangular section with two raised and engraved quatrefoils, terminating in monsters' heads supporting a pentagonal bezel with claws, set with a large cabochon sapphire. The outer faces of the hoop bear the enamelled inscription: AVE · MARIA · GRATIA.

D. 1·1 in. Weight, 154 grains. (Londesborough Coll.)

The N in the second word of the inscription is an original mistake. The hoop appears to have been renovated and the enamel of the inscription renewed. The inscription might have justified the inclusion of this ring among devotional rings, but, as in the case of no. 1830, it seemed more in place among examples of the same decorative type.

1830. GOLD; hollow hoop with transverse ribs and rays on the shoulders, from each of which bifurcating supports rise to a boat-shaped bezel containing a cabochon sapphire held by four claws. Round the hoop, legend in relief on a ground keyed for enamel: alc god wils act beter c m (?).

Plate XXIV. *English* (?), *14th century.*

D. 1·25 in. Weight, 100 grains.

This might have been included in Class F (Inscribed Rings), but so much of its interest lies in its form and the style of its setting that it seemed best to keep it among rings of a similar appearance.

1831. GOLD; slender hoop terminating in conventionalized monsters' heads, which support an octagonal setting with claws, containing a sapphire.

D. ·92 in. Weight, 41 grains. Castellani Coll. 1872.

The hoop has been mended at one shoulder.

1832. SILVER; hoop of quadrangular section terminating in conventional monsters' heads from which pierced supports rise to the sides of a bezel with octagonal base and high vertical top with four claws containing a pierced sapphire.

See figure. *Italian.*

D. 1·66 in. Found at Murano.

1833. ANOTHER; the same design, also with a sapphire.

D. 1·64 in. From Murano.

A third ring of identical design, stated to have been found in a grave outside the Duomo at Murano, is in the Ashmolean Museum, Oxford.

1834. GOLD; slender hoop; bezel a deep hexagonal setting with four claws, containing a cabochon sapphire.

Plate XXIV.

D. 1·32 in. Weight, 167 grains.

1835. GOLD; slender hoop; bezel an oval setting with four claws, containing a cabochon sapphire.

D. 1·05 in. Weight, 80 grains.

1836. GOLD; slender hoop; the bezel a deep oval setting with four claws, containing a pale sapphire.

D. 1·16 in. Weight, 75 grains. (Octavius Morgan Coll.)

1837. GOLD; slender hoop; bezel a square setting with four claws containing a sapphire.

D. 1 in. Weight, 66 grains. (Braybrooke Coll.)
Said to have been found at Oxford, April, 1860.

1838. GOLD; slender hoop thickening towards the bezel, which is an oval setting with a sapphire held by four short claws.

D. 1·08 in. Weight, 100 grains. (Londesborough Coll.) From Armagh.
The bezel has no base, probably by accident rather than design.

1839. ANOTHER; slender hoop; bezel a large oval setting with four claws, containing a cabochon amethyst.

D. 1·02 in. Weight, 96 grains. (Londesborough Coll.)
T. Crofton Croker, *Catalogue*, &c., no. 49.

1840. GOLD; slender hoop; bezel a setting in form of an inverted pyramid, containing a chrysoprase held by four claws.

D. 1·1 in. Weight, 40 grains. Found in the Thames.

1841. GOLD; the hoop rounded on outer side; it terminates in conventional monsters' heads which support a long bezel in the form of a flat band cut to contain a ruby and a sapphire side by side, the stones secured by claws at each end.

Plate XXIV.

D. ·98 in. Weight, 40 grains. (Garthe Coll., Cologne.)

The ring is restored by means of two small plates at the juncture of hoop and bezel near the sapphire.

1842. ANOTHER; of similar design; thinner hoop, and a single sapphire in the bezel.

D. ·9 in. Weight, 30 grains. (Garthe Coll., Cologne.)

1843. ANOTHER; similar, but without monsters' heads; a sapphire.

D. ·92 in. Weight, 34 grains.

1844. ANOTHER; with hands holding the bezel instead of monsters' heads; a dark sapphire.

See figure.

D. 1 in. Weight, 40 grains.

1844a. SILVER GILT; the outside of the hoop pearled at the back; the shoulders conventionally modelled as monsters' heads supporting a high bezel, in which is a ruby glass paste held by four claws.

D. 1·12 in.

1845. SILVER GILT; on each shoulder of the hoop two projections; between these rises a high bezel in the form of a conical setting with four claws, containing a sapphire.

D. 1·04 in. Weight, 27 grains.

1846. SILVER; slender hoop with projections on shoulders; the bezel has four claws holding an oval jasper.

D. ·93 in. Castellani Coll. 1872.

1847. BRONZE; plain hoop broadening to the shoulders, where it is pounced with scrolls; oval bezel with four claws containing a sapphire.

D. 1·06 in.

The ring was probably once gilt.

1848. BRONZE; stirrup-shaped hoop punched with similar scrolls on the shoulders; oval bezel with claws containing a dark blue paste.

D. 1 in. Found near Cambridge.

1849. GOLD; on each shoulder transverse ribs. The conical bezel rises between two volutes, and contains a sapphire held by four claws.

Plate XXIV.

D. 1·12 in. Weight, 85 grains. (Zschille Coll., no. 59.)

1850. GOLD; on each shoulder a pierced disk from which rise pierced scrolls supporting a high conical bezel, in which is an amethyst held by four claws.

Plate XXIV.

D. 1·12 in. Weight, 129 grains. 1903. From Sweden.

1851. GOLD; plain rounded hoop; oval bezel flanked by four pellets, and containing a pale sapphire held by four claws.

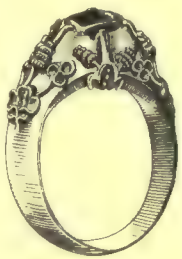
Plate XXV.

D. 1·04 in. Weight, 130 grains. From a sand-drift on the coast of Scania, Sweden.

1852. GOLD; on each shoulder and on the sides of the bezel symmetrical foliate designs in relief; the bezel, nearly triangular, has four claws and contains a dark amethyst.

See figure.

D. 1·12 in. Weight, 103 grains. From Wiston, Sussex. Exhibited at Ironmongers' Hall in 1861 (*Catalogue of Antiquities*, &c., 1869, vol. ii, p. 488).



1853. GOLD; the hoop, which is rounded on the outer side, has at the back a rectangular panel with formal foliate ornament reserved in the metal, and round the sides a band of engraved fret; from each shoulder rises a flower on a high stem, the petals formed by loops. The bezel has four large claws containing an eye-agate.

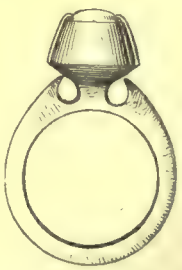
Levantine, 13*th*–14*th century*.

D. 1·34 in. Weight, 135 grains. Obtained in Crete.

1854. GOLD; flat hoop broadening to the shoulders, which are cut into scrolls; between these rises a high setting with two claws, containing a turquoise.

See figure. 15*th century*.

D. 1·3 in. Weight, 97 grains. Obtained in Alexandria.



NOTE.—The following rings are without stones:

1855. SILVER; the shoulders form conventional monsters' heads; projecting bezel, terminating in a pyramid in imitation of a pyramidal crystal.

13*th century*.

D. ·96 in. (Soden Smith Coll.)

1856. SILVER; the shoulders engraved with diagonal bands; pyramidal bezel terminating in a knob.

13th century.

D. 1·1 in. (Soden Smith Coll.)

The type resembles that of the 'stirrup-shaped' gold rings (nos. 1782 ff.).

1857. SILVER; similar form, but lower bezel, flat at the top; both sides and top engraved with crosses.

13th century.

D. ·8 in. (Soden Smith Coll.) From Peterborough.

1858. BRONZE; the bezel representing two dragons' heads crossing each other.

13th century.

D. ·94 in. Obtained in Rome.

1859. GOLD; slender hoop in the form of an oval setting which, instead of a stone, contains a plate of gold, having in relief the arms of England as borne from A.D. 1405 to A.D. 1603: France Modern and England quarterly.

The ring, 14th century.

D. ·9 in. Weight, 29 grains.

The plate upon the bezel perhaps replaced an earlier stone, and is probably of later date than the period suggested by the arms.

1860. SILVER GILT; on each shoulder a rosette in relief; the bezel a pinnacle, probably once surmounted by a globular pearl, supported by two crocket-like scrolls.

Italian, 14th century.

D. 1·08 in. Castellani Coll. 1872.

This ring has points of analogy with others from Chalcis in the Ashmolean Museum at Oxford. Cf. also nos. 1819–24 above.

1861. SILVER; hoop of triangular section; bezel an applied quatrefoil, engraved.

D. 1·08 in. 1853. Found at Metal Hill, Meldreth, Cambridgeshire.

1862. SILVER; round the hoop a band of small quatrefoils in relief. Bezel an engraved quatrefoil.

D. ·9 in. 1865.

1863. BRONZE; a plain hoop with applied bezel in the form of an eightfoil.

14th century.

D. 1·07 in. D. of bezel, ·6 in. Castellani Coll. 1872.

II. A.D. 1450 to A.D. 1650.

1864. SILVER; rounded hoop; applied circular bezel with a capital C in relief.

Italian, 15th century.

D. 1·01 in. (Soden Smith Coll.)

1865. SILVER; round the hoop a band of quatrefoils upon a niello ground; circular bezel with a cross pattée in niello.

Italian, about A.D. 1450.

D. ·98 in. D. of bezel, ·74 in.

1866. SILVER; the hoop channelled; projecting circular bezel ornamented with a quatrefoil in niello within a nielloed border.

Italian, about A.D. 1450.

D. 1·05 in. D. of bezel, ·7 in.

1867. SILVER; the type resembling no. 1035, but without the clasped hands.

Italian, 15th century.

D. ·9 in. Given by the Trustees of the Christy Collection, 1865.
The bezel broken.

1868. SILVER; on each shoulder a panel of nielloed ornament; oval bezel with conventional floral design on ground of niello.

Italian, 15th century.

D. ·82 in. Temple Coll. 1856.
The bezel damaged.

1869. SILVER; once nielloed; hoop expanding to the shoulders, each of which has a panel of foliate ornament; octagonal bezel with a cross between four leaves, within a border.

Italian, 15th century.

D. ·76 in. Obtained in Rome, 1882.

1869a. BRONZE GILT; large ring, with hollow hoop narrow at the back and rectangular bezel set with a crystal held by four claws.

Italian, 15th century.

D. 1·5 in.

1870. SILVER; flat hoop with conventional nielloed ornament in four panels separated by vertical bands of herring-bone design.

16th century.

D. ·84 in. 1854. Found near Edenderry, Ireland.

1871. SILVER; the hoop a plain wire; circular bezel engraved with a large capital C, the letters B E, a crescent, stars, and leaves (?).

Late 15th century.

D. ·96 in. D. of bezel, ·96 in. (Londesborough Coll.)

Mr. Croker (*Catalogue of a Collection of Ancient and Mediaeval Rings, &c., formed for Lady Londesborough*, p. 82, no. 244) considers the ring to have been made for astrological purposes.

1872. SILVER GILT; the hoop, which expands to the shoulders, has a band of lozenge compartments containing quatrefoils, the spandrels having V-shaped leaves; bezel with median ridge, engraved with conventional floral design.

English, 15th century.

D. ·9 in. An old possession of the Museum.

The type of this ring and of the following seven numbers is that of English iconographic rings. Cf. nos. 722 ff.

1873. SILVER GILT; similar type; hoop wreathed at back; bezel and shoulders ornamented with bands of triangles, probably once enamelled.

D. ·96 in.

1874. ANOTHER; the shoulders engraved with diagonal bands; on the two faces of the bezel, stars and zigzag design.

D. ·9 in. (Soden Smith Coll.)

1875. ANOTHER; on each shoulder a large quatrefoil; on each face of the bezel a band of three smaller quatrefoils.

D. ·9 in. Found at Bradford-on-Avon.

1876. ANOTHER; the hoop wreathed at the back; on each shoulder a flat panel with a quatrefoil; bezel with three divisions, that in the middle engraved with a heart-shaped leaf and two quatrefoils.

D. ·9 in. (Soden Smith Coll.)

1877. ANOTHER; the shoulders spirally channelled and engraved with chevrons and other designs; bezel with three longitudinal divisions, that in the middle engraved with quatrefoils, those on each side with the same designs as the shoulders.

D. ·86 in. Found at Winchester.

1878. ANOTHER; the hoop has a band of zigzag; the shoulders and bezel have three longitudinal divisions rudely engraved.

D. ·94 in.

1879. ANOTHER; the hoop ornamented on the outer side with lozenge bands containing quatrefoils; the bezel has three vertical concave panels, that in the centre engraved with a heart, those on the sides with open flowers.

D. ·95 in. (Purnell Coll.)

1880. GOLD; once enamelled; the hoop engraved with flowers and sprigs except at the back, where an oval panel is without ornament. Circular bezel engraved with a flower (carnation?) rising from its leaves between two buds.

See figure. *15th century.*

D. ·62 in. Weight, 73 grains.

1881. GOLD; once enamelled; the flat hoop engraved with sprigs; rectangular bezel, slightly raised, containing a pale opaque stone.

15th century.

D. ·7 in. Weight, 90 grains. Found at Andernach.

1882. GOLD; hoop slender at back, expanding to an oval bezel set with an amethyst.

15th century.

D. ·9 in. Weight, 35 grains. (Braybrooke Coll.)

This ring bears some resemblance to a Roman type, but seems to be of late mediaeval date.

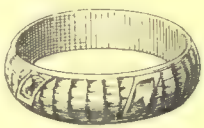
1883. GOLD: the hoop expanding to a shield-shaped bezel set with a sapphire held by four claws.

16th century.

D. ·88 in. Weight, 59 grains.

This ring has affinities with types of the fourteenth century, but the style of the bezel suggests a later date.

1884. SILVER; the hoop rounded on the outer side, and imbricated; it has five rhomboidal settings containing rubies.



See figure. *16th century.*

D. ·94 in. After 1829.

In the interior is engraved: *Found at York Minr* (Minster) *the Day* MARTIN *was Bro* (brought) *in. Febr. 9th. 1829.*

1885. BRONZE; hoop rounded on the outer side, which is inlaid with a network of gold; a circular cavity for a stone now missing.

16th century.

D. 1·1 in. Sloane Coll. 1753.

1886. SILVER GILT; slender hoop expanding to a bezel cut as a quatrefoil and set with an almandine garnet.

German, early 16th century.

D. ·87 in.

1887. GOLD; diminutive hoop expanding to a double bezel containing a turquoise and a ruby in quatrefoil settings.

Early 16th century.

D. ·56 in. Weight, 50 grains. Castellani Coll. 1872.

The hoop is broken. The ring reproduces a type common in earlier centuries. Cf. no. 1816.

1888. ANOTHER; similar; set with a ruby and a sapphire.

See figure. *Early 16th century.*

D. ·74 in. Weight, 28 grains. (Soden Smith Coll.)

1889. GOLD; the shoulders chased with floral scrolls; double bezel cut into trefoils, one set with a ruby, the other with a diamond.

15th century.

D. ·72 in. Weight, 18 grains.
The hoop is broken at the back.

1890. GOLD; hoop engraved on the shoulders with sprigs from which the enamel has been lost, between bands of dots still retaining dark enamel; projecting oval bezel, the edges cut to a sexfoil, containing a cabochon sapphire.

Plate XXV, and *see* figure. *Late 15th century.*

D. ·92 in. Weight, 60 grains. Roach Smith Coll. 1856.

1891. GOLD; the shoulders chased with sprays of flowers, perhaps once enamelled; raised oval bezel with quatrefoil edges, containing a faceted garnet.

Plate XXV. *Late 15th century.*

D. ·9 in. Weight, 42 grains.
The stone is perhaps a more recent addition.

1892. GOLD; the shoulders with transverse ribs between which the hoop was enamelled; oval bezel cut to a quatrefoil and containing a carbuncle.

D. ·78 in. Weight, 23 grains. (Braybrooke Coll.)

1893. GOLD; the hoop imbricated on the outer side; bezel cut to a quatrefoil and set with a ruby.

Plate XXVI. *16th century.*

D. ·94 in. Weight, 184 grains.
The hoop is broken on one side.

1894. BRONZE GILT; oblong bezel cut to a quatrefoil and containing a glass paste; hoop diminishing to the back.

16th century.

D. ·8 in. An old possession of the Museum.

1895. SILVER; slender hoop; pierced shoulders; the bezel pierced in four places, suggesting a cruciform design.

16th century.

D. ·92 in. 1854. Found at Portarlington, Leinster, Ireland.

1896. BRONZE; cast; shoulders with transverse ridges; bezel in form of a pyramidal crystal.

16th century.

D. 1·4 in. Given by the Trustees of the Christy Collection, 1865.
The ring probably simulates one of those set with diamonds and used for writing on glass. Cf. nos. 1693 ff.

1897. GOLD; slender hoop; hexagonal bezel containing a piece of jade *en cabochon*.

16th century.

D. 1·1 in. Weight, 107 grains.

1898. BRONZE GILT; the shoulders chased with bands of rosettes in lozenge panels, and trefoils in the spandrels; rectangular bezel with broad flutings round the sides and eight bosses round the base, set with a clear paste.

South European, 16th century.

D. 1·1 in. Obtained in Corfu.

1899. ANOTHER; silver gilt, of similar type; high oval bezel with flutings and bosses round the sides, containing a turquoise paste fixed by claws.

South European, early 16th century.

D. 1·3 in.

1900. SILVER GILT; each shoulder is engraved with a leaf; high circular bezel set with a square glass paste, the sides ornamented with bosses.

15th century.

D. 1 in. Castellani Coll. 1872.

1901. GOLD; the hoop chased with scrolls on the shoulders; oval bezel containing a crystal; the sides have six vertical ridges, suggesting claws, connected with each other at the base by curved lines.

Plate XXVI. *16th century.*

D. 1·1 in. Weight, 136 grains.

The manner in which the sides of the bezel are treated marks a stage in development which culminates in such examples as no. 1920.

At first the ridges, as representing claws to hold the stone, remain the essential feature, though their connexion at the base by curved lines gives the whole ornament the appearance of an engrailed band. In the type of ring with square bezel (e. g. no. 1909) there is usually no further development; but in another type the interspaces are transformed into the petals of a conventional flower (nos. 1916 ff.), which receive independent ornament; sometimes the old 'engrailed band' is retained in addition (e. g. no. 1937).

1902. GOLD; slender hoop chased with scrolls and enamelled black; high hexagonal bezel containing a turquoise, reeded at the back and similarly enamelled, the sides resembling those of the previous number.

Plate XXVII.

D. 1·16 in. Weight, 95 grains. Castellani Coll. 1872.

1903. GOLD; once enamelled; hexagonal bezel with turquoise, the sides similarly treated to those of no. 1901; the shoulders chased.

D. ·92 in. Weight, 42 grains. Castellani Coll. 1872.

1904. ANOTHER; similar but smaller; slender hoop; the bezel of similar form, with a turquoise.

D. ·72 in. Weight, 16 grains. Castellani Coll. 1872.

1905. GOLD; the exterior of the hoop granulated and set with eleven rubies; rectangular bezel, ornamented on the sides like no. 1901, and containing a dark green stone, perhaps hornblende.

See figure. *16th century.*

D. 1·06 in. Weight, 163 grains. From Smyrna.

1906. GOLD; the shoulders chased and much worn; rectangular double bezel with two settings containing a ruby and an emerald; between, on each side a large pellet. The sides of the settings engraved with curved lines derived from the claw design described under no. 1901.

Plate XXVII, *16th century.*

D. 1·06 in. Weight, 146 grains.

1907. GOLD; thin hoop scrolled at the shoulders; circular bezel with projecting fluted base and high setting containing a sapphire, the sides treated as in the preceding numbers.

16th century.

D. ·9 in. Weight, 32 grains. Castellani Coll. 1872.

1908. GOLD; richly enamelled; the exterior of the hoop is enamelled with conventional designs; the shoulders have scrolls raised and pierced, in the centre of each a small quatrefoil; the whole enamelled. Rectangular bezel with projecting enamelled base, and containing a crystal; the back enamelled with trefoils on a black ground.

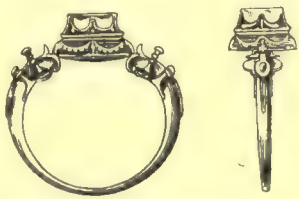
Plate XXVI. *16th century.*

D. 1·04 in. Weight, 110 grains. (Braybrooke Coll.)

1909. ANOTHER; of similar design but without enamel; the bezel containing a ruby.

See figure.

D. 1·2 in. Weight, 81 grains. (Soden Smith Coll.)



1910. ANOTHER; similar; enamelled; the bezel containing a ruby; the design of the shoulders more conventionalized.

D. ·94 in. Weight, 85 grains. (Soden Smith Coll.)

1910a. ANOTHER; similar; the enamel almost entirely lost; bezel containing a crystal and reeded at back.

D. 1·04 in. Weight, 59 grains.

1911. ANOTHER; the enamel all lost; bezel with a crystal.

D. ·9 in. Weight, 50 grains. Castellani Coll. 1872.

1912. ANOTHER; on each shoulder two crescents back to back with a quatrefoil between; bezel reeded at back and containing an emerald; enamel remaining in part.

D. 1 in. Weight, 48 grains.

1913. ANOTHER; GILT BRONZE; shoulders chased for enamel, now lost; bezel with a crystal.

D. 1 in. Castellani Coll. 1872.

1914. ANOTHER; GOLD; enamelled; the sides of the hoop chased, and on each shoulder a quatrefoil in turquoise enamel; the bezel has on the back a diaper of quatrefoils on black enamel ground, and contains a ruby.

D. 1·04 in. Weight, 57 grains. (Octavius Morgan Coll.)

1915. ANOTHER; similar; also with ruby; two trefoils engraved at back of bezel.

D. 1 in. Weight, 45 grains. (Braybrooke Coll.)

1916. GOLD; slender hoop with plain faceted shoulders; quatrefoil-shaped bezel set with a jacinth, the sides cut to resemble four drooping petals.

See figure. *16th century.*

D. 1 in. Weight, 93 grains. (Braybrooke Coll.)

The stone is strictly hessonite or 'cinnamon stone', but is commonly described as jacinth.

For the development of this form *see* note to no. 1901.

1917. ANOTHER; similar; plain hoop; bezel containing turquoise.

16th century.

D. 1·02 in. Weight, 69 grains. (Braybrooke Coll.)

1918. GOLD; plain hoop with slight projection at the back; raised bezel of sexfoil shape with ridges on the sides simulating claws, set with a rough ruby.

16th century.

D. ·88 in. Weight, 85 grains. (Braybrooke Coll.)

1919. GOLD; shoulders chased and scrolled; bezel of quatrefoil shape, set with a ruby.

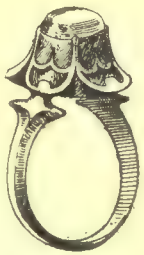
16th century.

D. ·9 in. Weight, 42 grains. (Braybrooke Coll.)

1920. GOLD; the shoulders faceted; quatrefoil-shaped bezel containing an onyx, the 'petals' with scrolls reserved in the metal on a ground of black enamel.
Plate XXVI. *16th century.*
D. 1·14 in. Weight, 193 grains.

1921. ANOTHER; on the shoulders and sides of the hoop formal foliate designs on a ground keyed for enamel, now lost; bezel with four plain petals, set with a crystal.
D. ·96 in. Weight, 53 grains.

1922. ANOTHER; hoop of triangular section; large bezel with a cabochon peridot; the petals are continued below the simulated claws, and have been enamelled.
See figure.
D. 1·15 in. Weight, 150 grains. From Crete.



1923. ANOTHER; SIMILAR; BRONZE GILT; the shoulders chased for enamel; the bezel has a rectangular clear glass paste, and the petals are enamelled blue at the tips.
D. 1·1 in. Given by the Trustees of the Christy Collection, 1865.

1924. ANOTHER; the enamel lost; set with a clear paste.
D. 1 in. Castellani Coll. 1872.

1925. ANOTHER; shoulders scrolled; bezel set with an onyx cameo head; petals with blue enamel.
D. ·9 in.
The hoop broken at the back.

1926. GOLD; similar type; the shoulders with transverse bars and keyed for enamel; bezel containing a turquoise; the lower parts of the petals chased with scrolls for enamel.
D. 1·08 in. Weight, 45 grains.

1927. ANOTHER; similar; bezel containing a crystal.
D. 1 in. Weight, 43 grains. Castellani Coll. 1872.

1928. ANOTHER; bezel set with a turquoise; the petals plain; the hoop cut and bent so that the ends overlap; at the back stamp of the tiara and crossed keys, the control-mark of the Papal States.
D. ·72 in. Weight, 28 grains. Castellani Coll. 1872.

1929. ANOTHER; the petals engraved with oval panels, &c.; in the bezel a carbuncle.
D. ·8 in. Weight, 52 grains. Bequeathed by Miss Auldjo, 1859.

1930. ANOTHER; set with a turquoise, white enamel on the petals; on each shoulder two crescents back to back.

D. ·82 in. Weight, 25 grains. Castellani Coll. 1872.

1931. ANOTHER; with traces of white and green enamel; the sides of the hoop have ornament of chevrons, and the shoulders transverse ribs; the bezel has floral design with white enamel on the petals, and contains a garnet.

D. ·94 in. Weight, 66 grains. From Burnham Market, Norfolk.

1932. ANOTHER; shoulders engraved and chased with scrolls; the bezel contains a ruby, and the petals have floral ornament on black and white enamel.

D. ·94 in. Weight, 68 grains. (Soden Smith Coll.)

1933. ANOTHER; the shoulders scrolled, and enamelled in black and white; bezel set with a ruby, the petals at the sides enamelled black, as also are the under sides, which are reeded.

D. ·86 in. Weight, 40 grains.

1934. ANOTHER; the shoulders chased for enamel, now lost; bezel with crystal, the petals chased with scroll designs.

D. 1 in. Weight, 78 grains.

1935. ANOTHER; shoulders scrolled, with traces of enamel; bezel with a crystal and white enamel in the petals.

D. ·92 in. Weight, 51 grains. Castellani Coll. 1872.

1936. ANOTHER; the bezel has a turquoise, and the petals at the sides are engraved with oval panels and other ornament, once enamelled; the shoulders are scrolled and were once enamelled in white and black; at the back of the hoop a goldsmith's stamp resembling that on no. 1928.

D. 1·03 in. Weight, 48 grains. Castellani Coll. 1872.

1937. ANOTHER; the shoulders have each a quatrefoil with projections to right and left; large bezel with an emerald, the petals at the side elaborately chased with scrolls, once enamelled.

Plate XXVI.

D. 1·35 in. Weight, 170 grains.

1938. ANOTHER; shoulders scrolled and chased for enamel; bezel with sapphire, the petals ornamented with scrolls on ground of white enamel.

Plate XXVI.

D. 1·02 in. Weight, 69 grains. Bequeathed by W. Burges, Esq., A.R.A., 1881.

1939. ANOTHER; the shoulders scrolled and enamelled dark blue, white, and translucent red; fede hands at back of hoop. Bezel with ruby, the petals enamelled translucent green.

Plate XXVI.

D. 1 in. Weight, 65 grains.
For the fede type cf. nos. 1002 ff.

1940. ANOTHER; shoulders chased and scrolled for enamel; bezel set with a ruby and a diamond side by side; the petals chased with ovals and other designs, with traces of black and white enamel.

Plate XXVI.

D. 1·04 in. Weight, 70 grains. Castellani Coll. 1872.

1941. ANOTHER; richly enamelled; the whole exterior of the hoop is chased; the shoulders are scrolled; the bezel is set with an emerald, the petals enriched with translucent red enamel.

Plate XXVI.

D. ·94 in. Weight, 118 grains.

1942. ANOTHER; BRONZE; shoulders scrolled; bezel with a turquoise, and black enamel in the petals. At the back of the hoop, stamp with tiara and crossed keys, control-mark of the Papal States.

D. 1·04 in. Castellani Coll. 1872.

1943. ANOTHER; GOLD; richly enamelled in four colours, dark blue, white, translucent red, and green. The hoop and shoulders chased and scrolled, and enamelled like the petals of the bezel, which contains a cupid's head cut in onyx.

Plate XXVI.

D. 1·12 in. Weight, 105 grains.

1944. ANOTHER; the shoulders scrolled; triangular bezel with three petals instead of the usual four, and set with a crystal; the petals chased throughout for enamel, traces of which remain.

Plate XXVI.

D. 1·04 in. Weight, 116 grains. (Octavius Morgan Coll.)

1945. ANOTHER; SILVER GILT; the shoulders scrolled; bezel set with a carbuncle and having four petals once enamelled, but less drooping than in preceding examples.

D. ·9 in. Found at Geneva.

1946. ANOTHER; SILVER GILT; scrolled shoulders; long quatrefoil-shaped bezel with a turquoise, the petals chased with foliate ornament.

German.

D. 1·1 in. (Soden Smith Coll.)

1947. GOLD; shoulders scrolled, each with a quatrefoil in high relief. Rectangular bezel bevelled at the base, the sides enamelled in red and black, set with a garnet.

16th century.

D. 1 in. Weight, 54 grains. Castellani Coll. 1872.

1948. ANOTHER; similar; the bezel containing a crystal; the enamel mostly lost.

D. 1 in. Weight, 33 grains. Castellani Coll. 1872.

1949. ANOTHER; similar, but with enamel preserved; the bezel set with an emerald; a dot of white enamel on each of the sides.

Plate XXVI.

D. 1·06 in. Weight, 73 grains.

1950. ANOTHER; the enamel all black; set with a pyramidal white topaz.

D. 1·13 in. Weight, 81 grains. (Braybrooke Coll.)

1951. ANOTHER; the enamel lost; set with a pyramidal sapphire.

D. 1·05 in. Weight, 39 grains.

1952. GOLD; the hoop scrolled at the shoulders and enamelled in translucent blue and green; oval bezel, with a plate revolving on a swivel, having on each side the same monogram P.G.M (?) reserved in the metal, in the one case on a blue, in the other on a green ground; the border scrolled and enamelled red.

Plate XXVII. *16th century.*

D. ·88 in. Weight, 93 grains.

1953. GOLD; the hoop chased with quatrefoils for enamel, now lost; high rectangular bezel set with a table crystal, the sides chased with quatrefoils; projecting base with pearled edge.

Italian, 16th century.

D. 1·02 in. Weight, 90 grains.

1954. GOLD; shoulders of hoop, sides and back of bezel with scrolls on ground of black enamel; rectangular bezel set with a table crystal.

Italian, 16th century.

D. 1·02 in. Weight, 74 grains. Found in Venice.

1955. GOLD; the hoop engraved on the shoulders with herring-bone design; rectangular bezel containing a crystal.

16th century.

D. ·8 in. Weight, 52 grains.

1955a. GILT BRONZE; the hoop rounded at the back and chased on the shoulders with foliate designs; rectangular bezel set with a table-cut crystal over dark blue foil; the sides of the bezel are cut to suggest claws (cf. no. 1901).

Italian, 16th century.

D. 1·4 in. Perhaps a thumb-ring.

1955b. GILT BRONZE; the shoulders have scrolls on a ground of black enamel; high rectangular bezel set with a table-cut amethyst glass paste; the sides are cut to simulate claws, as in the last example, and at the bottom have foliate designs on a ground of black enamel; the bottom is similarly enamelled.

Italian, 16th century.

D. 1·4 in.

1956. GOLD; shoulders chased with floral ornament and once enamelled; rectangular bezel containing a crystal.

Italian, 16th century.

D. ·87 in. Weight, 44 grains.

1957. GOLD; the shoulders chased with scrolls for enamel, now lost; high hexagonal bezel containing a faceted garnet set in claws; round the sides of the bezel a band of white enamel, and on the back IHS engraved, with crosses.

16th century.

D. 1·04 in. Weight, 59 grains.

1958. GOLD; shoulders and sides of bezel chased for enamel, now lost; hexagonal bezel set with a turquoise.

16th century.

D. 1 in. Weight, 88 grains.

1959. GOLD; the sides of the hoop chased with scrolls and enamelled; the sides and back of the oval bezel, which contains a turquoise, also enamelled in blue, green, and white.

Early 17th century.

D. 1·08 in. Weight, 61 grains.

1960. GOLD; the shoulders of the hoop enamelled in white and translucent colours; oval bezel rounded beneath, where it is enamelled with leaves, set with a diamond; round the sides conventional claws.

Plate XXVII. *Early 17th century.*

D. 1 in. Weight, 70 grains.

1961. GOLD; the exterior of the hoop chased with a band of astragalus for enamel, now lost; the shoulders scrolled. On the flat bezel are Prometheus and the vulture in high relief, with traces of enamel.

Late 16th century.

D. ·92 in. Weight, 67 grains. Hamilton Coll. 1856.

1962. GOLD; the shoulders chased; oval bezel scalloped beneath, containing a cupid's head in onyx.

Late 16th century.

D. ·98 in. Weight, 70 grains.

1963. ANOTHER; square bezel with cupid's head in onyx.

Late 16th century.

D. 1·04 in. Weight, 32 grains. Hamilton Coll. 1856.

1964. ANOTHER; the hoop with leaves in relief, and pierced at the shoulders; oval bezel reeded at back, with cupid's head cut in cameo on onyx.

Late 16th century.

D. ·82 in. Weight, 33 grains. From Messina.

1965. GOLD; similar hoop; oval bezel set with a ruby.

Late 16th century.

D. ·73 in. Weight, 32 grains.

1966. GOLD; the shoulders scrolled; high oval bezel with a cupid's face in high relief.

Plate XXVI. *Late 16th century.*

D. 1·04 in. Weight, 33 grains.

1967. GOLD; the shoulders scrolled; the bezel resembling a flower with four tiers of petals.

Late 16th century.

D. ·77 in. Weight, 31 grains.

1968. SILVER GILT; the shoulders chased with scrolls in high relief; raised oval bezel reeded at the back, engraved with a letter L and a heart on a ground of foliage.

German, 16th century.

D. 1·01 in. (Octavius Morgan Coll.)

1969. GOLD; the shoulders chased and once enamelled; high bezel, enamelled in black beneath and on the sides, and containing a diamond.

16th century.

D. ·94 in. Weight, 33 grains. (Soden Smith Coll.)

1970. GOLD; slender hoop expanding to the shoulders, which are finely chased with scrolls reserved on a ground of black enamel; oval bezel containing a glass paste simulating a cameo on onyx, and representing Cupid with his quiver, carrying doves on a stick over his shoulder. The back of the bezel is ornamented with scrolls in black enamel.

Plate XXVI.

D. 1·1 in. Weight, 166 grains. Castellani Coll. 1872.
The cameo paste is antique.

1971. GOLD; once enamelled; flat hoop expanding to the shoulders, where, as on the sides of the bezel, it is chased with scrolls; octagonal bezel containing a plate of iron, and engraved on the back with a geometrical design.

Italian, 16th century.

D. 1·04 in. Weight, 155 grains.

1972. GOLD; once enamelled; the shoulders chased with palmettes and scrolls with masks in relief; oval bezel with the sun in his splendour reserved in the metal, within a scrolled border below which are the letters C B.

Late 16th century.

D. ·9 in. Weight, 112 grains. Castellani Coll. 1872.

1973. BRONZE GILT; slender hoop, with foliate ornament in relief on the shoulders; oval bezel with an oval shield of arms surmounted by a coronet: azure, on a fesse or, a cinquefoil between in chief a sun in his splendour, and in base a lamb.

Late 16th century.

D. 1·1 in.

The bezel has a deep longitudinal slit extending to the shoulders, as if it had contained a knife-blade.

1974. GOLD; diminutive ring; the shoulders engraved with foliate ornament; circular bezel engraved with a crescent upon a dotted ground.

16th century.

D. ·54 in. Weight, 36 grains. Obtained in Naples.

1975. BRONZE GILT; the hoop imbricated on the outer side, and expanding to an oval bezel with a laureate imperial bust to *r.* in relief.

16th century.

D. ·94 in.

1976. SILVER; the shoulders rudely chased with floral ornament; large oval bezel chased with letters R M in monogram; above and below the letters an open flower.

See figure. *German, 17th century.*

D. ·96 in. (Braybrooke Coll.)

The hoop is broken.

1977. ANOTHER; similar, but smaller, with the letters D M similarly chased.

See figure.

D. ·82 in. (Braybrooke Coll.)

This ring is in exactly the same style as the other. It is possible that the two may have been betrothal-rings.

1978. SILVER; flat hoop with raised rims; round the outer side a band of quatrefoils.

17th century.

D. ·96 in. (Hailstone Coll.) From Monkstown, Cork.
The hoop is broken.

1979. SILVER GILT; plain hoop, with applied circular bezel set with a carbuncle.

16th century.

D. ·96 in.

1980. SILVER GILT; hoop of triangular section at back, faceted on shoulders, expanding to a pointed oval bezel containing a gilt mask of Silenus in relief under a cabochon crystal.

17th century.

D. 1·32 in. (Octavius Morgan Coll.)

1981. BRONZE GILT; hoop ornamented on the outer side with a wreath in relief; transverse ribs on shoulders. Large oblong bezel containing a turquoise glass paste.

17th century.

D. 1·6 in. (Braybrooke Coll.)

1982. GOLD; slender hoop, the shoulders engraved for enamel; hexagonal bezel enamelled in black beneath and containing a cabochon clear glass paste.

16th century.

D. ·98 in. Weight, 36 grains. Castellani Coll. 1872.

1983. GOLD; once enamelled; the hoop with arabesque scrolls reserved in the metal; bezel rectangular at the top, and containing a crystal set with claws, and below pyramidal, chased with palmettes.

16th century.

D. ·92 in. Weight, 43 grains. Castellani Coll. 1872.

1984. GOLD; slender hoop; bezel square at the top and containing a crystal; the sides reeded and contracting below.

D. ·96 in. Weight, 20 grains. Castellani Coll. 1872.

1985. GOLD; the shoulders chased for enamel with a design of leaves; bezel cut to an irregular quatrefoil and containing a triangular diamond.

Late 16th century.

D. ·84 in. Weight, 33 grains.

1986. GOLD; slender hoop expanding to an octagonal bezel containing a turquoise.

Late 16th century.

D. ·66 in. Weight, 19 grains. Castellani Coll. 1872.

1987. GOLD; the hoop of triangular section; on the shoulders herring-bone design reserved on ground of black enamel; calyx-shaped bezel also enamelled in black on the back and sides, containing a faceted white topaz (?) engraved with a monogram.

French, late 16th century.

D. ·9 in. Weight, 77 grains. Castellani Coll. 1872.

1988. GOLD; slender hoop chased on the shoulders with scrolls on ground of black enamel and expanding to a lozenge-shaped bezel similarly enamelled, with four claws partly enamelled white, and containing a diamond.

Plate XXVI. *Late 16th century.*

D. ·96 in. Weight, 68 grains. (Soden Smith Coll.)

1989. GOLD; on each shoulder a band of crescents reserved in the metal on ground of black enamel; pyramidal bezel, also enamelled in black, supported by four large claws, and containing an emerald in a square setting.

See figure. *Late 16th century.*

D. 1·12 in. Weight, 80 grains.

1990. ANOTHER; of similar type, containing a crystal.

Plate XXVI. *Late 16th century.*

D. ·98 in. Weight, 76 grains. Castellani Coll. 1872.

1991. ANOTHER; similar; the bezel set with a diamond.

Late 16th century.

D. ·9 in. Weight, 60 grains. (Braybrooke Coll.)

Two of the claws are broken.

1992. BRONZE GILT; the hoop forms a trefoil at the shoulders, after which it contracts to the bezel, which is a high octagonal setting containing a cameo head of a cupid in glass paste.

17th century.

D. 1·08 in. (Braybrooke Coll.)

1993. GOLD; similar hoop; rectangular bezel channelled round the sides, containing a crystal glass paste.

17th century.

D. 1 in. Weight, 58 grains.

The style of the bezel in this and the following numbers closely recalls that of rings dating from the Middle Ages (cf. nos. 1743 ff., 1751). But the form of the hoops prevents such an early attribution; it is further negatived by the whole character of no. 1992, with which all have distinct affinities. The hoops must be regarded as degradations of the finer sixteenth-century types with scrolls.

1994. GOLD; similar hoop; large rectangular bezel with channelled sides, having in the centre an oval pearled setting containing a cupid's head cut in sard, from which four ridges radiate to the corners.
17th century.
D. 1·1 in. Weight, 100 grains. 1866.

1995. GOLD; similar hoop; high oval bezel containing a turquoise.
17th century.
D. 1 in. Weight, 44 grains. Castellani Coll. 1872.
The hoop broken at the back.

1996. ANOTHER; similar hoop; high circular bezel with eight claws, containing a red glass paste.
17th century.
D. ·75 in. Weight, 29 grains. Castellani Coll. 1872.

1997. ANOTHER; similar, but with rectangular bezel containing a garnet.
17th century.
D. ·66 in. Weight, 32 grains.

1998. ANOTHER; similar, with a jacinth.
17th century.
D. ·86 in. Weight, 41 grains. (Soden Smith Coll.)

1999. BRONZE; once gilt; similar hoop; rectangular bezel rising to a pyramid and containing a garnet.
17th century.
D. 1·17 in. Given by the Trustees of the Christy Collection, 1866.

2000. ANOTHER; bezel flatter, and containing an emerald.
17th century.
D. ·92 in. Castellani Coll. 1872.

2001. ANOTHER; the bezel containing a crystal.
17th century.
D. ·98 in. Castellani Coll. 1872.

2002. ANOTHER; set with a garnet.
17th century.
D. ·96 in. Castellani Coll. 1872.

2003. GOLD; slender hoop and high rectangular bezel set with a crystal.
17th century.
D. 1 in. Weight, 45 grains.

2004. ANOTHER; similar; the bezel shallower and containing a ruby.
17th century.
D. ·84 in. Weight, 31 grains.

2005. GOLD; enamelled; the hoop with scrolls in relief; hexagonal bezel containing a diamond supported on four high claws and two enamelled trefoils, one on each side.

Plate XXVII. *Italian, late 16th century.*

D. ·98 in. Weight, 67 grains. (Soden Smith Coll.)

2006. GOLD; enamelled in black, pale blue, pale green, and white. The hoop has at the back two birds' heads, competing for a berry; on each side is a scroll in open-work. Two S-scrolls support a high bezel in which is a ruby held by four claws.

Plate XXVII. *Late 16th century.*

D. 1·12 in. Weight, 94 grains. (Braybrooke Coll.)

2007. GOLD; richly enamelled; the hoop ornamented on the shoulders with scrolls and rams' heads in high relief. The bezel is pyramidal, channelled round the base, and containing a ruby; the sides are ornamented with enamelled flowers and ribbons.

German, late 16th century.

D. 1·28 in. Weight, 200 grains. (Braybrooke Coll.)

2008. GOLD; richly enamelled; the hoop of the fede type with clasped hands at the back; on each side of these a diamond and enamelled ornament, and on each shoulder four emeralds. The bezel is conical, with nine emeralds arranged in a cross, and chased scrolls with white and translucent red enamel; the back, as well as the interior beneath the shoulders, is also enamelled with scroll and other designs in brilliant colours.

Plate XXVI. *German, late 16th century.*

D. ·98 in. Weight, 128 grains. (Braybrooke Coll.)

2009. GOLD; oval bezel set with an onyx cameo of the bust of a negro with a collar of diamonds; the back has scrolls reserved upon a ground of black enamel, and in the centre a quatrefoil on a blue ground within a white circle. The shoulders represent negroes with turbans; before them are escutcheons enamelled red and blue, on each of which is a ram's head in relief and a quatrefoil. The back of the hoop is enamelled black and white; in the interior under one shoulder is a sun, under the other a moon reserved upon a blue ground, the remaining space covered by scrolls reserved on a black ground with white border.

See figure. *German, late 16th century.*

D. 1·2 in. L. of bezel, ·74 in. Weight, 155 grains. Waddesdon Bequest, 1898.

C. H. Read, *The Waddesdon Bequest, Works of Art*, &c., British Museum, 1902, no. 200.

2010. GOLD; the shoulders shaped and enamelled in translucent red, pale blue, green, and white; in the bezel is a ruby held in four claws and engraved in intaglio with a standing draped figure.

Plate XXVII. *16th century.*

D. ·9 in. Weight, 47 grains.
The intaglio is Late Roman.

2011. GOLD; enamelled in green, red, and white; the hoop in the form of a serpent, the body curved to a circle, and the head, at the bezel, attacking a bird. The eyes are inlaid with garnets.

Plate XXVII. *Italian, 16th century.*

D. ·94 in. Weight, 84 grains. (Soden Smith Coll.)

2012. GOLD; the hoop formed of fish enamelled in bright colours.

See figure. *17th century.*

D. ·76 in. Weight, 58 grains. (Soden Smith Coll.)

2013. GOLD; the shoulders cross-hatched to receive white enamel, of which little remains; rectangular bezel containing an oval ruby; the sides enamelled in white, at each corner a vertical projection simulating a claw.

16th century.

D. ·94 in. Weight, 95 grains. (Londesborough Coll.)
Said to have been found at Canterbury.

2014. GOLD; the shoulders chased with a herring-bone design for white enamel, mostly lost; rectangular bezel set with a ruby held by four claws, the sides contracting towards the hoop and enamelled white.

English, 17th century.

D. ·82 in. Weight, 28 grains.
Found at Cambridge.

2015. GOLD; the hoop and sides of the bezel finely enamelled with arabesques on a white ground; the bezel is heart-shaped and contains a jacinth.

Plate XXVI, and *see* figure. *English, early 17th century.*

D. 1 in. Weight, 206 grains. (Braybrooke Coll.)
The style of the enamelling recalls that upon the back of the jewel in the Waddesdon Bequest presented by King James I to Mr. Thomas Lyte (C. H. Read, *The Waddesdon Bequest: Catalogue of the Works of Art*, &c., British Museum, 1902, no. 167).

2016. GOLD; the hoop has designs resembling peacocks' feathers in green enamel upon a ground of white; the shoulders swell to a high triangular bezel containing an emerald.

Plate XXVI. *English, 17th century.*

D. ·9 in. Weight, 36 grains.

2017. GOLD; the shoulders chased with a formal floral design, once enamelled; rectangular bezel enamelled at the back and on the sides with conventional floral ornament on a white ground, and containing a sapphire.

17th century.

D. ·99 in. Weight, 98 grains. (Bateman Coll.)

2018. GOLD; the shoulders and sides of the bezel enamelled in white and black; rectangular bezel containing a faceted crystal on a sapphire foil.

D. 1 in. Weight, 97 grains.

2019. GOLD; the exterior of the hoop and the sides of the bezel are chased and enamelled with floral scrolls in white, and tints of green and red; high rectangular bezel set with a faceted amethyst. The back of the bezel enamelled with conventional flowers.

17th century.

D. 1 in. Weight, 63 grains.

2020. GOLD; the hoop ornamented with scrolls in white and black enamel, continued on the sloping sides of the large rectangular bezel, which contains a crystal over a rose foil.

Late 17th century.

D. 1·1 in. Weight, 160 grains. Castellani Coll. 1872.

2021. GOLD; the shoulders of the hoop chased in scrolls for enamel, now lost; oblong bezel, the sides enamelled in white and black, containing a sapphire.

Plate XXVII. *Late 17th century.*

D. 1·07 in. Weight, 96 grains.

2022. GOLD; the shoulders chased with similar scrolls, and at the junction with the bezel forming pierced trefoils enamelled in white and black; pyramidal bezel, enamelled on the base and sides with the same colours, and containing an amethyst.

Plate XXVII. *Late 17th century.*

D. ·86 in. Weight, 47 grains. Castellani Coll. 1872.

2023. GOLD; the shoulders chased for enamel, now almost entirely lost; high rectangular bezel with fluted sides containing white enamel, now set with a piece of malachite.

Late 17th century.

D. ·9 in. Weight, 33 grains.

The malachite probably replaces a lost gem.

2024. GOLD; the shoulders of the hoop similarly scrolled; the bezel rectangular at the top, where it is set with a ruby, and rounded underneath, where, as on the sides, there are traces of black enamel.

Late 17th century

D. ·84 in. Weight, 58 grains. (Braybrooke Coll.)

2025. GOLD; the shoulders with scrolls on ground of black enamel; octagonal bezel set with an amethyst and ornamented on the sides with conventional floral designs enamelled white and black.

Plate XXVII. *Late 17th century.*

D. ·98 in. Weight, 59 grains.

2026. GOLD; pointed oval bezel set with a table diamond surrounded by ten other diamonds; the under sides of the bezel enamelled with white scrolls on a black ground, the design continued on the shoulders of the hoop.

Plate XXVIII. *Late 17th century.*

D. 1 in. Weight, 97 grains.

2027. GOLD; the shoulders chased with scrolls for enamel, of which only traces remain; large pointed oval bezel set with an amethyst surrounded by a row of diamonds, three additional stones being added at each end. The sides of the bezel have flutings filled with black enamel.

Plate XXVIII. *Late 17th century.*

D. ·86 in. Weight, 60 grains.

2028. GOLD; shoulders with scrolls on ground of black enamel; large pointed oval bezel set with a garnet surrounded by alternating emeralds and rubies, the sides scalloped beneath, and enamelled in black with white dots.

Plate XXVIII. *Late 17th century.*

D. ·9 in. Weight, 84 grains.

2029. GOLD; the hoop with floral designs reserved on ground of black enamel; large pointed oval bezel set with a garnet surrounded by emeralds, the under side enamelled like the previous number.

Plate XXVII. *Late 17th century.*

D. ·9 in. Weight, 87 grains.

2030. GOLD; the shoulders cut as trefoils enamelled white and black; the bezel an oval setting containing a turquoise, flanked on each side by two rubies and an emerald in smaller settings. The sides of all settings have flutings filled with white, black, and pink enamel. At the back of the hoop a ridge-like projection.

Late 17th century.

D. 1·01 in. Weight, 149 grains.

The projection at the back suggests oriental influence.

2031. GOLD; similar type; the shoulders with scrolls reserved on ground of black enamel; the oval setting in the middle contains a faceted crystal, and the smaller settings beyond clear glass pastes; the sides of all the settings and the back of the bezel are ornamented with scrolls in white and black enamel. At the back of the hoop a goldsmith's stamp with the tiara and crossed keys, the control-mark of the Papal States.

Plate XVIII. *Late 17th century.*

D. 1·04 in. Weight, 110 grains. Castellani Coll. 1872.

2032. GOLD; the shoulders with scrolls reserved on white enamel, mostly lost; long oval bezel containing an emerald cut in cameo with two clasped hands, and bordered at each end by a setting for three rubies. The sides of all the settings have white enamel with scrolls in black.

Late 17th century.

D. 1 in. Weight, 79 grains. Obtained in Rome.

This ring is allied by the character of its bezel to the class of fede-rings, nos. 1002 ff.

2033. GOLD; the shoulders with scrolls on ground of black enamel; circular bezel set with garnets, the under side scalloped and ornamented with flutes filled with black enamel with white dots. On the central stone is painted a representation of the Virgin and Child in half-figure.

Plate XXVII. *Late 17th century.*

D. ·9 in. Weight, 58 grains. (Braybrooke Coll.)

In the plate the figures on the central stone are inverted.

2034. GOLD; the shoulders with scrolls reserved on a ground of black enamel; the bezel has a lozenge setting containing a sapphire, flanked by two projecting settings, each with three brilliants. The under side of the bezel is enamelled as in the previous number. At the back of the hoop a small stamp, perhaps the control-mark of the Papal States. (Cf. no. 2031.)

Plate XXVII. *Late 17th century.*

D. ·92 in. Weight, 87 grains. (Braybrooke Coll.)

2035. GOLD; similar type; the bezel set entirely with diamonds. At the back of the hoop a similar stamp.

Late 17th century.

D. ·86 in. Weight, 56 grains. Castellani Coll. 1872.

2036. GOLD; oblong bezel set with a table diamond flanked on each side by three other diamonds; the under sides are enamelled with scrolls in the same style as no. 2031, and the enamel was once continued on the hoop, which is keyed on the shoulders to receive it.

Plate XXVIII. *Late 17th century.*

D. ·84 in. Weight, 52 grains.

2037. GOLD; plain hoop expanding to a lozenge-shaped bezel set with four diamonds; the sides are engraved, probably for enamel, now lost.

Late 17th century.

D. ·82 in. Weight, 53 grains. (Braybrooke Coll.)

2038. GOLD; slender hoop chased on the shoulders with scrolls for enamel, now lost; the bezel is an oval setting containing a diamond.

English, early 18th century.

D. ·9 in. Weight, 32 grains.

2039. GOLD; the hoop with scrolls as in the preceding number; oval bezel, with flutings on the under side filled with black enamel, and containing under glass a miniature painting, in colours, of the Judgement of Paris.

English, early 18th century.

D. ·82 in. Weight, 38 grains.

2040. SILVER GILT; the hoop enamelled on the shoulders with a floral design in black; the bezel is a rectangular setting containing a sapphire and ornamented with six bosses round the sides.

English, late 17th century.

D. ·88 in.

2041. BRONZE; the shoulders engraved for enamel, now lost; the bezel is a rectangular box setting containing a blue glass paste.

English, late 17th century.

D. ·9 in. (Braybrooke Coll.)

2042. ANOTHER; similar; oval bezel set with an amethyst.

D. ·96 in. (Braybrooke Coll.) Found in St. Nicholas's Churchyard, Colchester, 1851.

2043. GOLD; the shoulders with scrolls for enamel, now lost; rectangular box bezel containing a crystal, the sides ornamented with flutings filled with white enamel.

English, late 17th century.

D. ·9 in. Weight, 37 grains. (Braybrooke Coll.)

2044. ANOTHER; similar, but with oval bezel set with a garnet cut in cameo with a cupid's head.

Late 17th century.

D. ·98 in. Weight, 54 grains. Obtained in Rome.
The gem is Italian.

2045. GOLD; the hoop ornamented with scrolls filled with pale blue enamel; raised oval bezel, the sides ornamented with flutings filled with the same enamel; it contains, beneath glass, a paper inscribed with the Lord's Prayer, followed by the words: *William Mason Writing M^r (Master) in the Minories. April 2* (?) *Anno Domini, 1676.*

English, late 17th century.

D. ·86 in. Weight, 29 grains. Sloane Coll. 1753.

Cf. no. 774.

2046. GOLD; oblong bezel containing three diamonds, the sides ornamented with flutings filled with pale blue enamel.

English, late 17th century.

D. ·8 in. Weight, 30 grains. (Octavius Morgan Coll.)

The hoop is broken at the back.

2047. GOLD; the bezel has four large and two small diamonds in silver settings among four-leaved flowers enamelled in pale blue and white; the interior of the hoop has a band of white enamel, on which is the legend in black: *Nach dem Regen scheint die Sonne.*

German, early 18th century.

D. ·8 in. Weight, 38 grains.

2048. GOLD; a diminutive ring. On the shoulders of the hoop are scrolls reserved on a ground of white enamel; the bezel has a square setting with a table emerald between two oval settings once containing two diamonds; of these one is lost.

English, late 17th century.

D. ·66 in. Weight, 23 grains.

2049. GOLD; high oval bezel set with a ruby, and on the sides with two rubies and two emeralds, the lower edges simulate petals of leaves. Each shoulder of the hoop is engraved, and set with a ruby and an emerald.

Plate XXVI. *Italian, late 17th century.*

D. ·94 in. Weight, 112 grains.

2050. GOLD; square bezel set with a ruby; the shoulders and sides of the bezel are ornamented with arabesques reserved upon a ground of black enamel.

Plate XXVII. *German, 17th century.*

D. ·92 in. Weight, 79 grains. (Braybrooke Coll.)

2051. GOLD; the shoulders of the hoop shaped as human masks between butterfly wings enamelled blue and white; the bezel consists of a large oval setting containing a faceted sapphire, flanked by two small circular settings, one with a ruby, the other with a carbuncle; round the large setting are circular projections once enamelled white.

Plate XXVII. *Early 18th century.*

D. ·88 in. Weight, 76 grains. Obtained at Naples.

2052. SILVER; the hoop a flat band with raised ribbed borders; the bezel is an applied circular plaque engraved with the letter T, once filled with enamel.

German, 18th century.

D. 1·08 in. (Octavius Morgan Coll.)

2053. SILVER GILT; each shoulder is chased with the half-figure of a winged female; the bezel, which is between the wings, has three small figures in open-work—a man and a woman leading a child between them.

18th century.

D. 1·17 in. (Braybrooke Coll.)

2054. SILVER GILT; the hoop twisted at the back; each shoulder is formed of two monsters with tails interlaced; the bezel has an unengraved shield between their heads.

Italian, early 18th century.

D. 1·02 in.

2055. SILVER; flat hoop ornamented on the outside with raised lozenges alternating with groups of four pellets.

German, late 17th century.

D. ·96 in. (Soden Smith Coll.)

2056. SILVER; plain hoop; oval bezel engraved with a wreath.

French, late 17th century.

D. ·92 in. (Braybrooke Coll.)

2057. SILVER; slender twisted hoop; bezel of three circular divisions simulating stones in settings; between them four small settings in cable wire.

East European. 18th century.

D. ·8 in. Given by the Trustees of the Christy Collection, 1865.

2058. SILVER; slender hoop; bezel in the shape of a cinquefoil set with glass pastes, that in the centre green, the rest dark blue.

Late 17th century.

D. ·9 in. Given by the Trustees of the Christy Collection, 1865.

2059. SILVER GILT; the shoulders and sides of the bezel modelled with scrolls; circular bezel set with a dark stone.

Hungarian, late 17th century.

D. 1·14 in. (Braybrooke Coll.)

2060. ANOTHER; similar; the circular bezel containing an unengraved silver plate.

D. 1·14 in. (Octavius Morgan Coll.)

2061. ANOTHER; high hexagonal bezel containing a garnet crystal.

D. 1·28 in.

2062. SILVER; on each shoulder a square panel with engraved ornament; flat circular bezel raised upon a projecting stem, and engraved with conventional designs.

Hungarian, late 17th century.

D. 1·1 in. D. of bezel, ·86 in.

2063. SILVER GILT; the shoulders modelled with foliate ornament; oval bezel set with a turquoise and engraved with foliage at the back. Inside the hoop is engraved a date: MDCLXXII.

Hungarian, late 17th century.

D. 1·1 in. (Braybrooke Coll.)

2064. GOLD; the shoulders scrolled and enamelled in green and blue; oval bezel enamelled at the back, and containing a cabochon sard engraved in intaglio with a lion to left.

Plate XXVII. *Hungarian, late 17th century.*

D. 1·2 in. Weight, 179 grains.

2065. SILVER; the shoulders moulded with trefoils; circular bezel, reeded beneath, set with six table garnets; a central stone wanting.

Hungarian, 18th century.

D. ·92 in. (Braybrooke Coll.)

2066. SILVER; the exterior of the hoop has conventional designs reserved on a ground of black enamel, and on each shoulder a small panel, with rounded end, enamelled green and white; the bezel is a rectangular setting with a crystal over a pale blue foil, flanked by two triangles of red enamel and two turquoise beads. The interior of the hoop beneath the bezel is enamelled blue and white.

Hungarian, 18th century.

D. 1 in. Castellani Coll. 1872.

2067. GOLD; slender hoop and leaf-shaped bezel set with a large emerald within a border of rubies and diamonds.

Hungarian, early 18th century.

D. ·97 in. Weight, 146 grains. Obtained at Budapest.

2068. GOLD; the shoulders chased with scrolls and half-figures of a man and a woman with arms raised behind their heads towards a lozenge-shaped bezel containing a pyramidal garnet.

German, 18th century.

D. 1·28 in. Weight, 247 grains.

2069. SILVER GILT; the hoop expanding to the shoulders, which are chased; oval bezel set with a cabochon topaz, engraved with the terrestrial globe, on which is the legend: IL L'A TOUCHÉ PEUT-ÊTRE.

German, 18th century.

D. 1·25 in. (Braybrooke Coll.)

2070. SILVER; shoulders engraved with foliate designs; rectangular bezel unengraved.

German, 18th century.

D. ·88 in.

2071. GOLD; the hoop pierced with foliate ornament; oblong bezel, with a monogram A M L in open-work between four crystals.

Plate XXVIII. *18th century.*

D. ·86 in. Weight, 80 grains.
The bezel is bent at the sides.

2072. GOLD; thin hoop with median ridge and with conventional scrolls at shoulders; large hollow pear-shaped bezel set with a cabochon emerald. To one shoulder is attached a fragment of gold chain.

South-eastern Europe, 18th century.

D. 1·32 in. Weight, 66 grains. Given by the Trustees of the Christy Collection, 1865.

2073. GOLD; thin hoop bifurcating at the shoulders; large circular bezel, with a central crystal surrounded by eight others of smaller size.

Late 17th century.

D. ·98 in. Weight, 95 grains. Castellani Coll. 1872.

2074. GOLD; the shoulders channelled and filled with black enamel; large circular bezel set with a central cross surrounded by a circle, all of pearls pierced and threaded on wires; round both cross and circle, channels formerly filled with black enamel.

See figure. *Venetian* (?), *late 17th century.*

D. ·96 in. Weight, 103 grains. (Braybrooke Coll.)

2075. ANOTHER; of similar design; the bezel has a single central pearl surrounded by six others threaded on wires radiating from the centre. The under side of the bezel is lobed.

Venetian (?), *late 17th century.*

D. 1·06 in. Weight, 68 grains.

2076. GOLD; the shoulders chased with foliage and bifurcating with scrolled ends; open-work bezel with five diamonds of different size.

Early 18th century.

D. 1 in. Weight, 122 grains.

2077. GOLD; the shoulders of the hoop are in the form of hands supporting an oval bezel set with a turquoise.

17th century.

D. ·82 in. Weight, 52 grains. (Braybrooke Coll.)

For a similar type of bezel with the hands supporting a heart cf. nos. 1103–4.

2078. BRONZE GILT; similar design, but the setting contains a garnet and is surmounted by a conventional crown.

English, 17th century.

D. ·94 in. Given by the Trustees of the Christy Collection, 1865.

2079. GOLD; similar design; the hands are enamelled white, and have diamonds in settings over the wrist; the rectangular bezel contains an emerald, and is surmounted by three foliate projections.

English, 17th century.

D. ·74 in. Weight, 32 grains. Found at Newport Castle, Monmouthshire.

2080. GOLD; slender hoop; pierced circular bezel resembling a rosette, partly enamelled in black and set with a diamond.

Early 18th century.

D. ·84 in. Weight, 20 grains.

2081. GOLD; the shoulders scrolled and ornamented with floral designs, still partially filled with black enamel; high circular bezel, set with five square garnets, the spaces between the settings filled with black enamel dotted with white; the under side is ornamented with quatrefoils reserved upon a ground of black enamel.

Plate XXVII. *Late 17th century.*

D. ·88 in. Weight, 46 grains.

2082. GOLD; slender hoop; applied circular bezel representing a rosette set with garnets, the central stone pear-shaped, the others square.

Italian, early 18th century.

D. ·92 in. Weight, 69 grains.

2083. GOLD; the hoop divides into three limbs at the bezel, which is pear-shaped, and thickly set with table-cut garnets. On the hoop a goldsmith's stamp with the letters L. C.

Italian, early 18th century.

D. 1 in. Weight, 92 grains. (Soden Smith Coll.)

2084. GOLD; the shoulders bifurcating; circular silver bezel simulating a rosette, and set with sparks of diamond.

Italian, early 18th century.

D. ·9 in. Weight, 70 grains. Obtained near Ancona.

2085. SILVER; the hoop pierced with scrolls at the sides and bifurcating at the shoulders, the spaces between the diverging limbs covered by leaves; circular bezel set with marcasites.

18th century.

D. ·97 in.

2086. GOLD; slender hoop; the shoulders modelled with transverse ribs, and bifurcating at the ends, where each has an applied leaf, with a diamond in a square setting. The bezel has a carnelian cut in cameo with a female bust in a setting which follows its outline.

Early 18th century.

D. ·96 in. Weight, 34 grains.

2087. GOLD; the hoop pierced and bifurcating at the shoulders, the spaces between the limbs occupied by settings for stones now lost. Oval bezel containing a cameo onyx with a female head to left.

Early 18th century.

D. ·8 in. Weight, 31 grains.
The cameo is of the sixteenth century.

2088. GOLD; slender hoop with median ridge round the outside; the bezel is a heart-shaped setting with a diamond, flanked by two oval settings, each containing a ruby.

Early 18th century.

D. ·82 in. Weight, 34 grains.

2089. GOLD; slender hoop enamelled on the shoulders; the bezel has a square diamond between two triple settings, each with three diamonds of smaller size. The under sides of all the settings have flutings filled with black enamel dotted with white.

Early 18th century.

D. ·82 in. Weight, 61 grains.

2090. GOLD; the hoop channelled round the outer side, and having on each shoulder an applied leaf; the bezel is a deep circular setting containing a ruby, flanked by two triple settings of silver, with sparks of diamond.

Early 18th century.

D. ·98 in. Weight, 80 grains. Castellani Coll. 1872.

2091. GOLD; the hoop is in the form of foliate scrolls; the shoulders bifurcate, the spaces between the limbs being filled by applied leaves; the high circular bezel, containing a ruby and ornamented on the sides with scrolls, is flanked by two small silver settings, each with a diamond spark.

Early 18th century.

D. 1·04 in. Weight, 71 grains. Castellani Coll. 1872.

2092. GOLD; the hoop pierced at the sides and bifurcating at the shoulders; the bezel is an oval setting with a central diamond surrounded by a ring of the same stones; it is flanked on each side by two small settings, each containing a diamond.

Plate XXVIII. *Early 18th century.*

D. ·86 in. Weight, 79 grains.

2093. GOLD; the bezel consists of an oval setting containing a diamond between two smaller settings, one with a ruby, the other with an emerald.

Italian, early 18th century.

D. ·9 in. Weight, 36 grains.

2094. GOLD; oblong bezel containing in the middle a square ruby glass paste, flanked on each side by three crystal pastes.

Italian, 18th century.

D. ·9 in. Weight, 48 grains. From Avellino.

2095. SILVER; of the same type. In the middle of the bezel is a carnelian engraved in intaglio with a nude figure of a faun seated to right, holding a thyrsus in one hand and a lyre in the other; on either side a triple setting with ruby and emerald glass pastes.

Italian, 18th century.

D. ·94 in.
The gem is antique.

2096. GOLD; the hoop has at each shoulder a collar, beyond which it bifurcates, the space in each case being filled by a setting with a diamond; the bezel is a deep oval setting with a larger diamond.

Plate XXVII. *English, early 18th century.*

D. ·84 in. Weight, 61 grains.

2097. GOLD; the hoop scrolled with leaves and bifurcating at the bezel, the two spaces between the limbs filled by two settings, each with a diamond; the bezel is a deep setting reeded beneath and containing a rectangular diamond.

English, 18th century.

D. ·7 in. Weight, 19 grains.
The hoop is broken.

2098. GOLD; the hoop bifurcates at the shoulders, where it is enamelled in blue and white; oblong bezel containing an emerald, and engraved on the sides with enamelled floral ornament; it is enamelled beneath with a rosette on a blue ground. To right and left are two smaller settings containing rubies.

English, 18th century.

D. ·88 in. Weight, 63 grains.

2099. GOLD; slender hoop, the shoulders engraved for enamel, now lost; cruciform bezel set with five rubies.

Italian, early 18th century.

D. ·9 in. Weight, 59 grains.

2100. GOLD; the hoop with bifurcating baluster shoulders, the space between the limbs in each case filled by a leaf; the bezel is a large oval setting containing a cabochon amethyst.

Early 18th century.

D. 1·16 in. Weight, 114 grains.

2101. GOLD; the hoop bifurcating at the shoulders, the interspace in each case filled by a third limb of silver; large oval bezel fluted beneath, containing, under glass, St. George killing the dragon, enamelled in colours in relief.

Plate XXVIII. *English, 18th century.*

D. ·98 in. Weight, 82 grains.

2102-3. GOLD; pair of rings. Each has bifurcating shoulders, with a setting between the limbs containing a diamond; the bezel consists of an oblong setting with an emerald, above which is a triple setting with an emerald flanked by diamonds, and below a single setting with a diamond.

Spanish, 18th century.

D. ·9 in. Weights, 49 and 50 grains.

2104. GOLD; the shoulders pierced; the bezel has an oval setting with a turquoise, above and below which are two rubies, and to right and left two diamonds; between the stones are C-shaped scrolls.

Plate XXVIII. *English, 18th century.*

D. ·77 in. Weight, 32 grains.

2105. GOLD; the shoulders pierced; the bezel similarly arranged to that of the preceding number, but with an amethyst between four diamonds.

Plate XXVIII.

D. ·9 in. Weight, 30 grains. (Soden Smith Coll.)

2106. GOLD; the hoop forms five scrolls, on four of which is a legend in relief on a ground once enamelled: ELLE BRILLE PARTOUT. Open-work bezel with a star formed of a central diamond, with three smaller diamonds and three garnets.

D. ·86 in. Weight, 32 grains.

2107. GOLD; the hoop forms three scrolls, on which are the words VOYEZ ET SOUVENEZ reserved in the metal on a ground once enamelled white. The

bezel is in open-work, and set with a rectangular emerald, surrounded by two rubies and two diamonds.

English, 18*th century*.

D. ·8 in. Weight, 32 grains.

Comparison with dated mourning-rings proves that this ring dates from about the year 1760.

2108. GOLD; slender hoop; open-work bezel, with an anchor, once enamelled, between a ruby and a diamond of unequal size. To right and left were two small settings, probably both containing diamonds, though only one now remains.

English, 18*th century*.

D. ·82 in. Weight, 27 grains. (Octavius Morgan Coll.)

2109. GOLD; the hoop fashioned into scrolls and pierced at the shoulders; the bezel has in the centre a diamond and a ruby, below which is a diamond and above a crown set with a ruby between two diamonds; to right and left two settings, each with a diamond.

Plate XXVIII. *English*, 18*th century*.

D. ·84 in. Weight, 77 grains.

2110. GOLD; each shoulder set with an emerald; the bezel has two diamonds one over the other, flanked by two rubies and surmounted by three diamonds in a line, suggesting a crown.

English, 18*th century*.

D. ·74 in. Weight, 25 grains. (Octavius Morgan Coll.)

2111. GOLD; the shoulders chased with floral designs; open-work bezel in form of a flower set with a ruby between two diamonds.

English, 18*th century*.

D. ·86 in. Weight, 33 grains.

The present, with the following sixteen numbers, are Giardinetti rings, so called from the arrangement in their bezels of gems representing flowers. They are chiefly English, and date from the middle to the third quarter of the eighteenth century.

2112. ANOTHER; the shoulders pierced, and ornamented with cinquefoil flowers in blue enamel; the bezel represents a basket of flowers, the body of the basket set with a diamond, the flowers themselves with three diamonds and two rubies.

D. ·82 in. Weight, 44 grains.

2113. ANOTHER; a similar basket; the flowers are set with a diamond and four rubies.

D. ·97 in. Weight, 44 grains.

2114. ANOTHER; bifurcating shoulders enamelled in black and pale blue, and containing two settings, one with a diamond, the other with a ruby. The bezel has a diamond and ruby side by side, and above, a ruby between two diamonds.

D. ·8 in. Weight, 39 grains. (Octavius Morgan Coll.)

2115. ANOTHER; the bezel has a flower composed of a diamond between two leaves, each set with three small diamonds; below are three rubies in a line, and a single diamond.

D. ·82 in. Weight, 54 grains.

2116. ANOTHER; the hoop in the form of scrolls engraved with foliage; the bezel has seven settings among pellets and surmounted by stems; they contain three sapphires in a vertical line, on either side of which are a sapphire and a ruby. At the back is a circular setting containing plaited hair (?) under glass.

D. ·9 in. Weight, 48 grains.

2117. ANOTHER; the hoop shaped to scrolls and pierced at the shoulders; the bezel suggests flowers set with rubies, emeralds, and diamonds—twelve stones in all.

D. ·72 in. Weight, 32 grains.

A ribbed wire is twisted down one side, and an empty space on the other suggests that a similar wire is there missing.

2118. ANOTHER; the hoop shaped to floral scrolls; the bezel set with four rubies, six diamonds, and four sapphires.

D. ·78 in. Weight, 31 grains.

2119. ANOTHER; the bezel set with three diamonds, three rubies, two sapphires, and an opal.

D. ·88 in. Weight, 59 grains.

2120. ANOTHER; the bezel represents tulips set with six diamonds and two rubies.

Plate XXVIII.

D. ·9 in. Weight, 66 grains.

2121. ANOTHER; the bezel has a large circular flower with a diamond surrounded by six rubies, and in addition three more rubies and two diamonds.

Plate XXVIII.

D. ·8 in. Weight, 45 grains.

2122. ANOTHER; a small rosette on each shoulder; the bezel represents flowers and stems set with one large and four smaller rubies, and three diamonds.

Plate XXVIII.

D. ·83 in. Weight, 68 grains.

2123. ANOTHER; the bezel has flowers with three red blossoms (rubies); on the leaves and other blossoms are eight small diamonds.

Plate XXVIII.

D. ·9 in. Weight, 56 grains.

2124–5. PAIR OF RINGS; in the same style; each is of the same design, the hoop formed to represent leaves, the bezel having a large circular flower with a central diamond surrounded by rubies (nine in one case, eight in the other); to the right is a bud set with a diamond; below are divergent leaves with four rubies, while another bud beneath has a diamond.

D. ·9 in. and ·76 in. Weights, 77 and 72 grains.

2126. GOLD; the hoop a plain wire; the bezel representing flowers entirely set with diamonds.

Plate XXVIII.

D. ·76 in. Weight, 36 grains.

2127. GOLD; bezel an open flower amid sprays, all set with marcasites.

See figure. *18th century.*

D. ·94 in. Weight, 47 grains.

2128. GOLD; flat hoop engraved with foliage rapidly expanding to a broad pierced bezel with a monster amid foliage set with diamond sparks.

German, 18th century.

D. ·86 in. Weight, 60 grains.

2129. GOLD; the shoulders pierced with scrolls; the bezel a quatrefoil setting with four crystals representing leaves.

18th century.

D. ·74 in. Weight, 40 grains. (Soden Smith Coll.)

2130. GOLD; triple hoop gradually expanding to a circular bezel set with a central diamond surrounded by five topazes, representing the leaves of an open flower; between the leaves, five small emeralds.

English, 18th century.

D. ·77 in. Weight, 60 grains. (Soden Smith Coll.)

2131. GOLD; open-work shoulders; oblong bezel set with a faceted topaz between two silver settings, each containing a diamond.

18th century.

D. ·96 in. Weight, 53 grains.

2132. GOLD; the hoop with pierced quatrefoil designs at the shoulders; oval bezel set with a faceted garnet.

18th century.

D. ·8 in. Weight, 27 grains. Obtained in Naples in 1883.

2133. GOLD; the shoulders and sides of bezel pierced with floral scrolls and set with diamonds; the bezel is an oblong silver setting with claws, containing a faceted amethyst.

English, 18*th century*.

D. 1·03 in. Weight, 105 grains.

2134. GOLD; the shoulders and sides of the bezel pierced with floral scrolls; oval bezel set with a sard engraved in intaglio with a bust of Minerva to right.

18*th century*.

D. 1·1 in. Weight, 85 grains.
The intaglio is ancient Roman.

2135. GOLD; the shoulders with transverse ribs enclosing diagonal lines; large oval bezel set with a cameo in coral, representing the bust of a beardless king crowned; in the surrounding border topazes alternate with pearls.

18*th century*.

D. 1·02 in. Weight, 75 grains.
An old possession of the Museum.

2136. GOLD; oval bezel set with a cameo onyx with a lyre, and surrounded by a wreath set with emeralds.

See figure. 18*th century*.

D. ·9 in. Weight, 69 grains. Blacas Coll. 1866.

2137. GOLD; flat hoop, pierced with fine filigree scrolls; bezel an oval setting with cable and pellet borders round the base, and containing an onyx cameo, a female head to left, with a band over the hair.

Italian; *the hoop* 18*th century*, *the cameo* 16*th century*.

D. ·98 in. Weight, 66 grains. Obtained in Florence.

2138. GOLD; plain hoop with enamelled leaves on the shoulders; circular bezel with pearled border containing a cross enamelled in dark green on a white ground.

Maltese, 18*th century*.

D. ·82 in. Weight, 44 grains.

2139. ANOTHER; similar; the shoulders plain; the cross enamelled in white on black.

D. ·8 in. Weight, 32 grains.

2140. ANOTHER; diminutive; twisted hoop; cross enamelled white on gold ground.

D. ·68 in. Weight, 8 grains.

2141. GOLD; slender hoop with median ridge round the outside; rectangular bezel with sloping sides, reeded, containing an emerald.

English, 18*th century*.

D. ·78 in. Weight, 19 grains.

2142. GOLD; slender twisted hoop; bezel a circular setting with claws, containing an emerald.

English, 18th century.

D. ·8 in. Weight, 10 grains.

2143. GOLD; the shoulders chased with quatrefoils; bezel an oval raised setting with vandyked edges, containing a blue stone. On the outside of the hoop, below the chased designs, goldsmiths' stamps.

Italian, 18th century.

D. ·9 in. Weight, 54 grains.

2144. GOLD; angular shoulders expanding to the bezel and chased with foliate ornament; oval bezel set with a garnet. On the hoop similar goldsmiths' stamps to those of no. 2143.

Italian, 18th century.

D. ·88 in. Weight, 76 grains.

2145. GOLD; short angular shoulders, engraved, like the sides of the bezel, with flowers; oblong bezel set with a garnet.

Italian, 18th century.

D. ·8 in. Weight, 97 grains.

2146. GOLD; slender hoop channelled round the outer side; open-work bezel forming a knot.

18th century.

D. ·73 in. Weight, 16 grains.

2147. SILVER; flat hoop chased with floral scrolls; bezel a shield supported by two recumbent figures; it is engraved with a turreted castle, and surmounted by a coronet.

Italian, 18th century.

D. 1 in.

2148. GOLD; slender hoop; oval bezel, with a head of Hercules, repoussé in gold under glass.

Italian, 18th century.

D. ·84 in. Weight, 34 grains. Obtained in Taranto.

2149. GOLD; the hoop slender with goldsmiths' stamps at the back (H. L. (?), L. C., &c.); oblong open-work bezel with a central rectangular emerald surrounded by enamelled red petals; beyond, on each side, a jacinth between red and green enamelled leaves.

Sicilian, 18th century.

D. 1 in. Weight, 64 grains.

2150. BRONZE; the front polygonal with five faces, four engraved with conventional floral designs; that in the middle, forming the bezel, is engraved with the name *Garcia*. Above the three middle panels a slit is cut, leaving above it a rounded band or bar.

Spanish, 18*th century*.

D. ·88 in.

2151. ANOTHER; similar; engraved on the shoulders with shields, and on the five panels with hands and geometrical designs.

D. ·9 in.

2152. GOLD; the hoop engraved with overlapping leaves; unengraved rectangular bezel.

English, 18*th century*.

D. ·82 in. Weight, 35 grains. (Soden Smith Coll.) Found at Selsey, 1871.

2153. GOLD; the hoop is pierced at the shoulders with floral designs, and has a pearled band round the outer side; oblong bezel containing an onyx cut in cameo with a seated cupid and a goose, within a border of rubies.

English, 18*th century*.

D. ·9 in. Weight, 82 grains.

2154. GOLD; slender hoop; large oval bezel reeded at the back, containing, under glass, a ship modelled in wax, entering a port, with buildings in the background; border of rubies.

English, 18*th century*.

D. ·9 in. Weight, 57 grains.

2155. GOLD; slender hoop; oval bezel with border of garnets, containing, under glass, a representation of a plant in brown hair upon a ground of white silk.

English, 18*th century*.

D. ·86 in. Weight, 32 grains.

This number, like the following, may be compared with the mourning-rings, nos. 1580 ff.

2156. GOLD; slender hoop; oval bezel with border of marcasite containing, under glass, a representation of a plant executed in fair hair.

English, 18*th century*.

D. ·78 in. Weight, 33 grains.

2157. GOLD; oval bezel with border of crystal glass pastes, containing on a ground of pale rose foil the initials T A W in monogram.

English, 18*th century*.

D. ·9 in. Weight, 86 grains. (Octavius Morgan Coll.)

2158. GOLD; circular bezel with border of pearls, containing, under glass, the word *Amitié* in twisted wire over a broad diagonal band of gold, beneath which is dark blue enamel.

English, late 18th century.

D. ·9 in. Weight, 84 grains.

2159. GOLD; oval bezel set with a red glass paste, on which are the initials T S in monogram, in marcasites within a border of the same.

English, late 18th century.

D. ·84 in. Weight, 99 grains. (Octavius Morgan Coll.)

2160. GOLD; large oval bezel with a ground of purple enamel, on which are a shepherdess's hat, a horn and crook (?), and floral sprays, all executed in pearls within a border of the same; on the hat a ribbon and flowers in garnets.

English, late 18th century.

D. 1·16 in. Weight, 186 grains.

2161. GOLD; slender hoop and large oval bezel with a ground of blue enamel, on which is a flower in gold and pearls; border of pastes.

Plate XXVIII. *English, late 18th century.*

D. 1·38 in. Weight, 162 grains. (Lady Charlotte Schreiber Coll.)

2162. SILVER; long oval bezel containing a miniature of a lady standing by an ornamental vase in a landscape with trees.

Plate XXVIII. *English, late 18th century.*

D. 1·22 in. (Lady Charlotte Schreiber Coll.)

2163. GOLD; slender hoop; marquise bezel, with ground of dark blue enamel, having in the middle a rosette of crystal glass pastes and a border of the same.

Plate XVIII. *English, late 18th century.*

D. 1·36 in. Weight, 87 grains.

2164. SILVER; marquise bezel with a central rosette in pastes among six other single pastes on a ground of dark blue enamel; fluted border. On one shoulder is a stamp, apparently the tiara and crossed keys, the control-mark of the Papal States. (Cf. no. 2031.)

Late 18th century.

D. 1·22 in.

2165. GOLD; octagonal bezel with the initials C M in monogram on a ground of corded olive-green silk beneath glass.

Late 18th century.

D. ·74 in. Weight, 55 grains.

2166. GOLD; oval bezel clear-set with an agate.

Late 18th century.

D. ·8 in. Weight, 54 grains. An old possession of the Museum.

2167. ANOTHER; the bezel set with clear glass and opening on a hinge at the back.

Late 18th century.

D. ·85 in. Weight, 43 grains.

2168. GOLD; oval bezel set with a carnelian on which is a conventional temple in various coloured stones, the words *à l'amitié* engraved on the architrave.

French, late 18th century.

D. ·9 in. Weight, 79 grains. (Octavius Morgan Coll.)

2169. ANOTHER; similar; the ground of onyx, the columns of the temple of lapis lazuli.

French, late 18th century.

D. ·9 in. Weight, 79 grains. (Octavius Morgan Coll.)

2170. GOLD; the hoop composed of seven circles of wire, held one over the other by five containing vertical bands; in the front are seven silver settings containing sparks of diamonds.

English, 18th century.

D. ·84 in. Weight, 35 grains.

2171. GOLD; hoop of nine wires with a vertical panel enamelled in dark blue and white.

See figure. *English, late 18th century.*

D. ·72 in. Weight, 28 grains. (Octavius Morgan Coll.)

2172. GOLD; similar type, with six superposed settings containing ruby, emerald, garnet, amethyst, ruby, diamond.

See figure. *English, late 18th century.*

D. ·86 in. Weight, 66 grains.

A 'regard' ring, so called from the fact that the initial letters of the gems composing the bezel form that word.

2173. GOLD; the hoop a plain wire on which is threaded a large pearl.

Late 18th century.

D. 1 in. Weight, 19 grains. (Braybrooke Coll.)

2174. GOLD; hoop rounded on the outer side and engraved at the back with the letters: G. A. F. P. W.; projecting rectangular bezel engraved with the arms of England as borne from 1802 to 1837, with a label of three points, and, below, a scroll with motto ICH DIEN.

English, early 19th century.

D. 1 in. Weight, 196 grains.

The arms are those of George IV as Prince of Wales, and the letters at the back of the hoop stand for George Augustus Frederick Prince of Wales.

2175. GOLD; hoop rounded on the outer side; octagonal bezel engraved with a rose.

Irish, 19th century.

D. ·94 in. Weight, 135 grains.

2176. GOLD; the hoop represents seven wires one above the other; the bezel is formed of two rows of clusters of five pellets, within a border of pellets.

Irish, 19th century.

D. ·9 in. Weight, 63 grains.
Said to have been found in Ireland.

2177. ANOTHER; similar; the wires of the hoop alternately plain and cabled; the bezel with 'rosettes' of wire loops round central pellets.

D. ·8 in. Weight, 32 grains.
Said to have been found in Ireland.

2178. GOLD; the hoop a broad flexible band; bezel a setting of irregular form containing an onyx cut in cameo with a cupid standing on a dolphin and blowing a horn.

Italian, early 19th century.

D. ·9 in. Weight, 111 grains. From Naples.

2179. IRON; lined with gold; the shoulders and sides of the bezel damascened with figures, masks, scrolls; oval bezel with two doves (?) in gold in relief.

Italian, 19th century.

D. 1·2 in.

2180. GOLD; the outer side of the hoop is chased to represent Cupid embracing Psyche.

19th century.

D. 1 in. Weight, 299 grains.

2181. GOLD; the hoop expanding from the back and enriched with filigree; circular bezel with a faceted clear glass paste.

Italian, 19th century.

D. ·92 in. Weight, 41 grains.

2182. SILVER; plain hoop with large applied lozenge-shaped bezel on which is a square with another lozenge upon it; at all the angles and upon the top, pellets in groups of three. On the outside of the hoop is engraved: IANNE L . DAN.

Scandinavian, 19th century.

D. 1·8 in. (Lady Charlotte Schreiber Coll.)
The type is that of a large gold mediaeval ring in the Louvre. Cf. Jones, *Finger-ring Lore*, p. 71.

2182a. ANOTHER; silver gilt, reproducing the same design, but with a circular setting containing a pale plasma; on the outside of the hoop are engraved the letters L : R : P : I : L.

D. 1·2 in.

L. PEASANT RINGS

These rings are usually of impure gold or silver gilt, set with glass pastes or stones of small value (chiefly garnets). They reproduce types in use from the seventeenth century to modern times. Though a few are of earlier date, most apparently date from the eighteenth century, and reproduce contemporary forms. The majority are probably to be regarded as love or betrothal rings. *See* also Introduction.

(a) Italian.

2183. SILVER GILT; pierced shoulders, over each of which is a setting with an emerald; high oval bezel, reeded at the back, set with a garnet.

D. 1·06 in.

2184. ANOTHER; similar; the same stones in the same arrangement.

D. ·92 in.

2185. ANOTHER; similar.

D. ·9 in.

2186. ANOTHER.

D. ·94 in.

2187. ANOTHER; similar; but the place of the stones is taken by pastes of the same colours.

D. 1·04 in.

2188. ANOTHER; in the centre an emerald glass paste; to right and left, red pastes.

D. 1 in.

2189. ANOTHER; an emerald paste in the centre; crystal pastes to right and left.

D. ·98 in.

2190. ANOTHER; with a crystal paste between two garnets.

D. 1 in.

2191. ANOTHER; a crystal paste over a yellow foil, between two garnets.

D. ·98 in.

2192. ANOTHER; a pearl between two garnets.

D. 1·08 in.

2193. ANOTHER; a pearl between two garnets.
D. ·92 in.

2194. ANOTHER; a pearl between two garnets.
D. 1·06 in.

2195. ANOTHER; a pearl between two garnets.
D. 1·05 in.

2196. ANOTHER; a pearl between two garnets; the hoop scrolled.
See figure.
D. 1 in.

2197. ANOTHER; a faceted crystal paste between two garnets.
D. ·94 in.

2198. ANOTHER; a garnet between two crystal pastes.
D. ·9 in.

2199. GOLD; plain flat hoop; bezel an oval central setting with a faceted crystal paste over a red foil, flanked by two triple settings each containing clear glass pastes.
D. 1 in.

2200. GOLD; scrolled hoop; bezel an oval setting with a jacinth paste flanked by two triple settings of silver containing diamond sparks.
D. ·9 in.

2201. ANOTHER; similar; an emerald paste flanked in the same way.
D. ·9 in.

2202. ANOTHER; similar; a garnet flanked by two settings with sparks of diamonds, each between two loops.
D. ·9 in.

2203. GOLD; the shoulders once enamelled; large bezel with a faceted crystal paste surrounded by smaller pastes of the same kind; the two over the shoulders are larger than the rest.
D. ·96 in.

2204. GOLD; shoulders enamelled and pierced, with applied trefoil ornament; circular bezel set with turquoises, and having on each side a triple setting with the same stones.
See figure. *Tuscan, 18th century.*
D. 1·04 in. (Octavius Morgan Coll.)

2205. ANOTHER; similar; but set with garnets.
D. 1 in.

2206. ANOTHER; similar to the last.
D. 1 in.

2207. ANOTHER; similar; but set with rose-foiled pastes.
D. ·98 in.

2208. GOLD; the bezel similar to the last and set with garnets, but enamelled at the back in blue, white, and red: shoulders pierced and enamelled; the hoop is also enamelled round the edges, and has a projecting ornament at the back.
D. 1·04 in.

2209. GOLD; the shoulders with foliate ornament once enamelled; oval bezel set with a central turquoise surrounded by garnets, and ornamented on the under edges with flutings, once enamelled.
D. 1 in. (Octavius Morgan Coll.)

2210. GOLD; the shoulders pierced, and the hoop engraved with scrolls; oval bezel set with a central foiled glass paste surrounded by garnets.
D. ·9 in.

2211. ANOTHER; similar; the hoop channelled round the back; oval bezel with a paste over green foil surrounded by garnets.
D. ·92 in.

2212. ANOTHER; a paste with topaz foil and garnets.
D. ·9 in.

2213. ANOTHER; a similar paste and garnets.
D. ·92 in.

2214. ANOTHER; similar paste and stones; plain hoop.
D. ·88 in.

2215. ANOTHER; a foiled green paste and garnets; channelled hoop.
D. ·88 in.

2216. ANOTHER; the same paste and stones.
D. ·92 in.

2217. GOLD; the hoop pierced with foliate scrolls; circular bezel set with a central garnet, round which four emeralds alternate with diamond sparks.
D. ·9 in.

2218. GOLD; the hoop engraved with flowers on the shoulders; circular bezel set with faceted clear glass pastes.
D. 1 in.

2219. GOLD; the hoop a plain wire; applied oval bezel with an emerald glass paste cut in cameo to represent two clasped hands and surrounded by garnets, beyond which is a border of loops.

D. 1 in.

The design of clasped hands on the bezel brings this number within the category of fede-rings. (Cf. nos. 1002 ff.)

2220. GOLD; slender hoop; large applied bezel in the form of a rosette; in the centre is a raised setting with a garnet, round it a circle of pearls, and then a circle of large pearls fixed on pins, each surrounded by a ring of small pearls.

D. ·92 in. Obtained in Rome.

The manner of setting the pearls recalls that employed at an earlier date in districts influenced by Venetian art. Cf. rings from Chalcis in Euboea (nos. 1819 ff.).

2221. GOLD; the shoulders of the hoop with conventional scrolls; large raised circular bezel, with a raised central setting containing a pearl; round this two circles of pearls.

D. 1·22 in.

2222. GOLD; oblong bezel raised in a similar manner to that of the last number; it has a central setting with a pearl, flanked on each side by radiating triple settings, each with three pearls; similar shoulders.

D. 1·12 in.

2223. GOLD; the bezel a deep circular setting fluted beneath, containing a central carbuncle surrounded by turquoises.

D. 1·12 in.

2224. GOLD; similar shoulders; bezel a pyramidal setting fluted beneath, and with engrailed ornament round the sides, containing a red-foiled glass paste.

D. 1 in.

2225. BRONZE, once gilt; similar shoulders; high conical bezel, with ribs on the sides, simulating claws, and containing a faceted garnet.

D. 1·1 in. (Braybrooke Coll.)

2226. GOLD; the hoop a plain wire; oval bezel set with an emerald paste surrounded by a ring of pearls, and by an outer ring of similar emerald pastes.

D. ·8 in.

2227. GOLD; oblong bezel with a setting containing a rosette of turquoises; on each side enamelled scrolls.

D. ·92 in.

2228. GOLD; the hoop engraved with scrolls and pierced at the shoulders; the bezel is a high oval setting with a large pearl between two projections, each consisting of three disks resembling settings.

D. 1·04 in.

2229. SILVER GILT; slender hoop expanding at the shoulders, each of which has four cavities as if to contain pastes or stones; high cylindrical bezel with vandyked edge, containing a purple and white bead, surrounded by smaller beads.

D. 1 in.

2230. SILVER GILT; slender hoop expanding at the shoulders into pierced foliate designs; circular bezel modelled as a flower, with a central setting containing a pearl.

D. 1·2 in. Given by the Trustees of the Christy Collection, 1865.

2231. SILVER GILT; hoop engraved with scrolls and pierced at shoulders; oval bezel set with a garnet.

D. 1 in.

2232. SILVER GILT; circular bezel containing the Virgin, St. Joseph, and the infant Jesus modelled in wax and coloured, under glass.

D. ·8 in.

2233. GOLD; modelled shoulders; oval bezel with the Crucifixion between the Virgin and St. John, embossed.

D. ·94 in.

2234. GOLD; shoulders modelled with scrolls; high circular bezel, reeded beneath with a cupid's head embossed in high relief.

17th century.

D. 1 in.

2235. GOLD; circular bezel cut to resemble a rosette set with stones, such as no. 2204.

D. ·86 in. Obtained in Pisa.

2236. GOLD; the hoop has two cable bands on the outer side; the bezel a heart surmounted by a flame (?) in relief; to right and left, three rosettes with central pellets.

D. ·92 in. Probably from Genoa. For the rosettes cf. nos. 2249, 2311.

2237. GOLD; similar hoop; broad hexagonal bezel entirely covered with rosettes similar to those of the previous number.

D. ·9 in. From Genoa.

2238. SILVER; a hoop with two bands of ornament in open-work, consisting of branches with flowers formed of closely coiled wire scrolls.

D. ·8 in. From Genoa.

2239. GOLD; large marquise bezel embossed with an imperial head to right; borders of bosses.

D. 1·55 in.

(b) From the Mediterranean and Eastern Europe.

2240. GOLD; circular bezel simulating a flower, set with an emerald glass paste in the centre; a surrounding circle of disks was probably once set with pearls.

D. ·8 in. From Corfu.

2241. GOLD; hoop with median ridge round the outside; each shoulder has a hemispherical boss over a leaf-like ornament. Large pyramidal bezel set with an emerald, and with eight small settings projecting from its sides, these containing five rubies and three emeralds.

D. 1·1 in. From Athens.

2242. GOLD; flat hoop with engraved zigzag; trefoil bezel, on which are three hemispheres ornamented with circles of cable wire, and surmounted by a globe with similar circles and pellets on its upper surface.

Levantine (?).

D. 1·26 in.

2243. GOLD; the shoulders forming trefoils; square bezel, set with an amethyst and ornamented round the sides with a band of triangular leaves in relief; the base is engraved with foliations.

Levantine (?).

D. 1 in.

2244. GOLD; hoop channelled round the outer side; mitre-shaped bezel projecting vertically, set with garnets and emeralds.

D. ·84 in.

Possibly from the Balkans. Cf. J. Szendrei, *Catalogue . . . de la coll. de bagues de M^me^ G. de Tarnoczy*, p. 321, no. 96.

2245. GOLD; bezel of similar form, but with wavy outline and pierced; it contains a crystal over a rose foil.

See figure.

D. ·92 in.

2246. SILVER; bezel in form of clasped hands.

French.

D. ·8 in.

Said to be a Breton engagement ring. For the type cf. the fede-rings, nos. 1102 ff.

2247. BASE METAL; the hoop a plain wire; the bezel with three settings, that in the middle heart-shaped and containing a blue glass paste, those on either side circular, and set with pastes of opaque white glass.

French.

D. ·75 in. (Braybrooke Coll.)

2248. BRONZE; slender hoop with a setting on each shoulder, one with a dark blue paste, the other empty. Circular bezel, with a bust in coloured wax flanked by the letters A R, under glass.

D. ·64 in.

2249. SILVER GILT; the hoop wreathed at the back, where there are two stamps, one with the number 12, and expanding to foliated shoulders, each with a high setting containing a garnet. Oblong bezel with a border of wire 'rosettes' with central pellets, and having in the middle a square setting with a heart under drapery in gold on a red ground.

Italian (?).

D. 1·1 in.

The 'rosettes' recall those of nos. 2236–7 and also of no. 2492, which appears to be oriental.

2250. SILVER GILT; the hoop engraved, and having on each shoulder a bunch of grapes in relief, with a red glass paste in a circular setting; the bezel has an almond-shaped setting with a similar paste.

Hungarian (?).

D. 1 in.

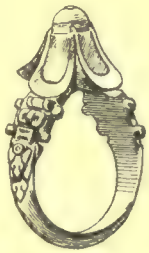
2251. GOLD; plain rounded hoop; almond-shaped bezel, fluted beneath and ornamented with four settings containing a turquoise, a garnet, and two pearls on pins.

Hungarian.

D. ·9 in.

2252. SILVER GILT; the shoulders moulded in scrolls; bezel in the form of a flower with four pendent leaves, set with a pearl mounted on a pin.

See figure. *South German.*



D. 1·3 in. (Braybrooke Coll.)

The type is one common in the sixteenth century; cf. nos. 1916 ff.

2253. SILVER GILT; broad hoop wreathed on the outer side, where it has at intervals four circular settings with two red and two green glass pastes.

South German.

D. 1·04 in.

2254. SILVER GILT; the hoop wreathed at the back, where there is a silversmith's stamp; on each shoulder an applied leaf and a setting with a red glass paste. The bezel is an oblong setting with a large paste of the same colour.

South German.

D. 1·06 in. **Given by the Trustees of the Christy Collection, 1865.**

2255. SILVER GILT; flat hoop with raised edges, and on each shoulder raised ornament; rectangular bezel, with a smaller rectangular setting in the middle containing a foiled paste.

D. 1·04 in. Given by the Trustees of the Christy Collection, 1865.

2256. SILVER GILT; the hoop expands to a broad bezel set with a large garnet paste between four pearls; on each shoulder is a setting with a pale blue bead, and below it a figure of Our Lord, as crucified, in low relief. At the back of the hoop are two goldsmiths' stamps, one with the number 12, the other with a letter A (?).

D. 1 in.

2257. SILVER; hoop wreathed at the back, expanding to the shoulders, which are pierced, and have each a setting, one with a green the other with a red glass paste; almond-shaped bezel containing a section of an animal's tooth.

South German.

D. 1·04 in.

Possibly the tooth may be a charm. Cf. nos. 912–14.

2257a. WHITE METAL; massive; the hoop narrowest at the back, and ornamented on the outer side with two pearled bands; on each shoulder is applied a large quatrefoil. High octagonal bezel with a deep cavity, in the bottom of which is seen part of an Austrian silver coin; round the sides a pearled band.

South German.

D. 1·26 in. (Octavius Morgan Coll.)

Said to be a Bavarian peasant's 'pugilistic' ring, worn on the finger while fighting. In the interior of the hoop are two stamps, one with the number 10.

2258. SILVER; the hoop wreathed; large oval bezel, with a gilt figure of the Virgin and Child in mandorla, surrounded by a border of settings containing alternately red and green glass pastes.

Bohemian.

D. 1·16 in.

(c) Scandinavian.

2259. SILVER GILT; at the back of the hoop clasped hands; the shoulders cut into palmette-like forms. The bezel has two high circular settings, one containing a veined onyx, the other a red stone; each setting has two loops, one on each side, from which hang triangular pendants in the form of padlocks.

See figure.

D. 1·1 in. (Braybrooke Coll.)

2260. SILVER; the hoop wreathed at the back; on the front are five contiguous loops, from which depend small models of a key and four padlocks.

D. ·94 in.

2261. SILVER GILT; the hoop with foliate ornament in relief, and pierced at the shoulders. Conical bezel, with six inverted leaves surmounted by a loop, from which hangs a letter A.

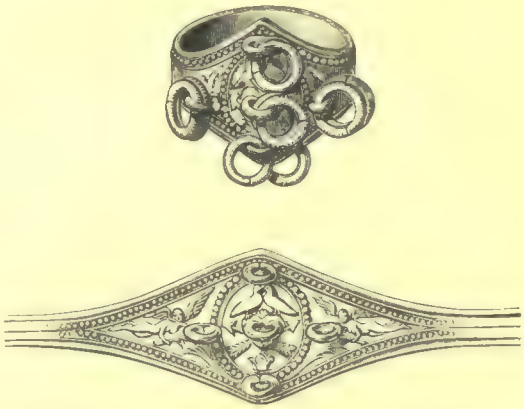
D. 1·14 in.

2262. SILVER GILT; flat hoop with cable borders expanding to bezel, which is embossed with floral designs and has fixed to it nine loops, in each of which is a ring of ribbed wire.

D. 1·06 in.
A wedding-ring.

2263. SILVER GILT; flat hoop expanding to the bezel, which has five loops with ten rings in pairs; the surface beneath these is embossed with two doves and a heart pierced with arrows; on each shoulder a winged cherub.

See figure.



D. 1·05 in. (Braybrooke Coll.)
A wedding-ring.

2264. SILVER; thin flat hoop; long oval bezel at right angles, with eleven pendent rings, the surface between which is filled with bosses.

D. 1·16 in.

2265. SILVER GILT; channelled hoop; on the front three loops with pendent rings.

D. 1·05 in.

2266. SILVER GILT; the hoop has a median ridge at the back, and has applied foliations over pierced shoulders. The bezel has four high settings forming a quatrefoil, only one containing a stone (a garnet); from each setting hangs a tab containing a garnet in a claw setting. On one side is an additional fixed setting with a garnet.

Norwegian.

D. 1·2 in. (Octavius Morgan Coll.)

2267. WHITE METAL; flat hoop with plaited design in low relief with three large applied rosettes, one at the back, one on each shoulder; drum-shaped bezel with border of projecting pellets, and ornamented with a cross of pellets between four conical projections, all surmounted by pellets; from four points round the sides hang four disks.

D. 1·44 in.

2267a. ANOTHER; of similar type, but without the pendants.

D. 1·45 in.

2268. SILVER GILT; channelled hoop expanding to the bezel, where there are seven loops, from six of which hang cup-shaped pendants, one having been lost. In the interior four goldsmiths' stamps, one with the letters HB.

D. ·9 in.

2269. SILVER GILT; the hoop partly in form of a serpent, but in place of narrowing to the tail it rapidly expands, and is ornamented with two circular settings, each with a hemispherical red glass paste.

Swedish.

D. ·98 in.

2270. SILVER GILT; channelled hoop simulating a spiral; it broadens at the bezel, where it has raised ornament above and below, representing the two ends.

D. ·96 in.

2271. SILVER; flat hoop with pounced outer surface and raised rims; it expands to the bezel, where are in relief two doves beak to beak upon wreaths; to right and left are clasped hands holding hearts.

See figure.

D. 1·1 in. (Braybrooke Coll.)

M. ORIENTAL

I. Western Asia, North Africa, and India.

(*a*) *Inscribed.*

2272. BRONZE; hoop broadening to the shoulders; circular bezel with indented border, set with a black onyx engraved with a Kufic inscription probably signifying *Ahmad! may welfare be accomplished for him.*

The stone about the 10*th century.*

D. ·94 in.

The inscription may have been engraved in Baghdad or Persia. The hoop is post-mediaeval.

2273. SILVER; fragment of a ring, including the bezel and shoulders. The bezel is oval, engraved with reversed legend in Kufic: *Jasīru 'llahu 'l-malik* (*God strengthen the King!*).

About the 11*th century.*

D. ·84 in.

The region in which this ring was made is perhaps the same as that of the preceding number, but it may be even farther to the East.

2274. GOLD; the hoop dividing at each shoulder, where it has applied ornament of conventional foliate design; at the back it has pearled edges, and is engraved on the outer side with an inscription in Kufic: *Al-malek ibn Nasru 'llah* (*The King, son of Nasru 'llah*); long oval bezel, the sides engraved with a vandyked band and ornamented with pellets; it contains a cabochon amethyst, with a Kufic inscription in two lines, the upper reading: *Al Sultān al malik*.

See figure. *Persian,* 10*th–*11*th century.*

D. 1·06 in. Weight, 166 grains.

2275. BRONZE; the hoop narrow at the back and swelling to the shoulders; projecting rectangular bezel engraved with a Kufic legend in two lines: *Maulana* (*our lord*), and other words.

Persian, 11*th–*12*th century.*

D. ·9 in.

2276. SILVER; a ridge round outside of the hoop; angular shoulders, and high projecting bezel engraved on the top and on the two broader sides with Kufic legends. Those on the top and on one side are only in part decipherable; that on the second side reads: *He gives consolation* (?).

Plate XXIX. *Egyptian, 11th–12th century.*

D. 1·2 in.

2277. SILVER; hoop similar to that of the preceding number; angular shoulders, each with a double projection; high bezel in the form of an inverted pyramid, engraved with a reversed Kufic inscription: *Ahmad//////.*

Plate XXIX. *Egyptian, 11th–12th century.*

D. 1·2 in. Obtained in Alexandria.

2278. GOLD; hollow hoop expanding to a rectangular bezel which contains a table-cut garnet engraved in intaglio, in Kufic characters, with the name: *Ḍalī'*.

Egyptian, 12th–13th century.

D. ·82 in. Weight, 35 grains. 1901.

2279. BRONZE; the hoop has at the back a lozenge in relief, and on each shoulder an almond-shaped figure; circular bezel engraved in Naskhi with a name, either *Altāf* or *Al mullā*; the ground engraved with conventional ornament.

Persian, mediaeval.

D. ·96 in. Obtained at Tartûs.

2280. SILVER; similar hoop; circular bezel with reversed Kufic inscription in four lines; the top and bottom lines are illegible, the two in the middle seem to read: *'Umar al Malik* (*'Umar the King*); *Al muhīm la////////*; border of scrolls.

Plate XXIX. *Persian, mediaeval.*

D. 1 in. Obtained in Cairo.

2281. SILVER; at the back of the hoop a pointed-oval floral ornament in relief, and on each shoulder a heart-shaped figure engraved with scrolls, above which is a transverse band of engraved diagonal lines. Oval bezel, with a reversed legend in Arabic dividing the field into two halves: *Rahmatu 'llah lahu* (*God's mercy on him*). On either side scrolls filled with niello.

Plate XXIX. *Egyptian, mediaeval.*

D. ·9 in.

2282. SILVER; hoop with raised lozenge at back and almond-shaped ornament on each shoulder; pointed-oval bezel with four pellets at the ends and in the middle on each side, engraved with legend in Arabic: *Ilāhu Ilāhu Ilāhu* (*Allah Allah Allah*).

Plate XXIX. *Egyptian, mediaeval.*

D. ·9 in.

2283. SILVER; the hoop has a square projection at the back, and is engraved on the outer side with a band of lozenges containing quatrefoils; the shoulders are in the form of monsters. High almond-shaped bezel, the sides chased with floral ornament; it has a central almond-shaped panel within a border, both with decorative Arabic inscriptions in relief.

See figures. *Central Asian* (?), *mediaeval.*

D. 1·3 in. 1866. Perhaps from Bokhara.

2284. SILVER; at the back of the hoop a lozenge in low relief; the shoulders chased with arabesques; pointed-oval bezel with chased inscription in two lines in Naskhi, divided by a band of ornament; two of the words read *al makhlūḳ al ḳawā' id* (*the people, the laws*).

Plate XXIX. *Central Asian, mediaeval.*

D. 1·03 in. Perhaps from Bokhara.

2285. ANOTHER, of similar type; the bezel chased with a legend in Naskhi symmetrically disposed in compartments.

Plate XXIX *Central Asian, mediaeval.*

D. 1·04 in. Perhaps from Bokhara.

2286. SILVER; projection at back of hoop; shoulders chased with palmette design and scrolls; pointed-oval bezel with oblong panel bearing chased inscription in Arabic, possibly *Kata Beg*, a Turkish name.

Plate XXIX. *Central Asian, mediaeval.*

D. ·96 in.

2287. SILVER; shoulders chased with a palmette-like design; pointed-oval bezel chased with an inscription in Naskhi: *Allāhu amal-ī* (*God is my hope*).

Persian, mediaeval.

D. ·7 in.

2288. SILVER; an oval in relief at the back of the hoop; on each shoulder an almond-shaped panel with chased ornament. Circular bezel, chased with Solomon's seal, in the centre of which is a word in Naskhi characters: *Ghuruj* (?).

Plate XXIX. *Egyptian, mediaeval.*

D. ·96 in.

2289. GOLD; at the back of the hoop a lozenge-shaped panel engraved with arabesques; flat angular shoulders, also engraved; rectangular box bezel with four claws, holding a flat gold plate. The plate and the sides of the bezel are engraved with an inscription in fine Naskhi characters.

Plate XXIX. *Egyptian, mediaeval.*

D. ·82 in. Weight, 96 grains.

2290. GOLD; pointed-oval bezel engraved with an inscription in Naskhi, reversed: *ya hū barmaq al almā al-marsila* (?).

Egyptian, mediaeval.

D. ·82 in Weight, 65 grains.

Barmaq is probably a proper name, but the sense of the words following it is obscure.

2291. GOLD; diminutive ring with pointed-oval bezel engraved in Naskhi: *Amalullāh* (*God's hope*).

Egyptian, mediaeval.

D. ·63 in. Weight, 21 grains.

2292. SILVER; the hoop has on the outer side three lozenges in relief with trefoils in the interspaces, and on each shoulder a raised shield with an inverted palmette; hexagonal bezel, with four pellets and two projections simulating claws, engraved in Naskhi with the name: *al-mamālih* (or *al-mamālij*).

Plate XXIX. *Egyptian* (?), *mediaeval.*

D. ·96 in.

2293. CARNELIAN; cut from the solid; hoop narrow at the back, where it has a projection; pointed-oval bezel, engraved with reversed legend in Nashki: *Muhammad wa 'Alī khairu'l bashar* (*Mohammed and Ali are the best of mankind*).

Persian, mediaeval.

D. 1·06 in.

2294. CHALCEDONY; cut from the solid; the hoop triangular in section, but depressed and flattened at the shoulders. Rectangular bezel with reversed inscription in Kufic: a name with other words.

Persian, mediaeval.

D. 1·1 in. (Octavius Morgan Coll.)

The hoop is broken.

2295. SILVER; hoop of triangular section with lozenge in relief at the back, and on each shoulder a shield-shaped panel chased with conventional ornament. Circular bezel with Arabic inscription in two lines.

Egyptian, mediaeval.

D. ·84 in.

The rim of the bezel damaged.

2296. SILVER; hoop similar to the last; octagonal bezel with an inscription in Arabic, within a circular floriated border.

Plate XXIX. *Mediaeval.*

D. ·82 in. Obtained in Constantinople.

The style of the hoop closely resembles that of preceding examples assigned to Egypt, but the character of the inscription, which is very difficult to decipher, suggests that it may have been engraved in Central Asia.

2297. SILVER; hoop similar to the last, but plainer; octagonal bezel with an illegible inscription in Arabic within an octagon enclosed in a floriated circle.

Plate XXIX. *Mediaeval.*

D. ·94 in. Obtained in Beyrut.

See note to preceding number.

2298. SILVER; similar hoop, with shield-shaped panels on the shoulders, engraved each with the Confession of Faith (*Lā ilāhu illa allāhi*); octagonal bezel engraved with a magic square containing the Arabic numerals arranged as below:

9	8	18	1
8	18	1	9
1	9	8	18
18	1	9	8

The spandrels are also engraved with figures: at the top 8119 11 ∞ 18181; at the bottom, 112 117 112 117; on the left side, 116 112 112 116; on the right, another line of figures, with the number 18 twice written across, as above.

Plate XXIX. *Mediaeval.*

D. ·92 in. Perhaps from Central Asia.

2299. PART OF A RING; iron overlaid with gold; most of the hoop missing. The oval bezel is divided into four wedge-shaped compartments, counterchanged, two overlaid with gold, two uncovered and chased, though now very much worn. Those covered with gold show two concentric bands inscribed in Arabic, while the edges have also been inscribed. The shoulders have fine interlacing arabesques in gold.

Persian, mediaeval.

D. ·86 in.

The inscription presents great difficulty.

2300. SILVER; at the back of the hoop a pointed oval in relief; flat shield-like shoulders; square bezel engraved with the Arabic word *Al-malik* (*the king*) in large letters; beneath, in fine and small letters, an inscription of numerous figures. 784, 12, 17851, 781, 71. On the right side, reading downwards, are the numbers 3, 4, 6, 3, 2. 4, &c.; on one shoulder are engraved other figures, 585, 384, &c.; on the other, 781, 678, 483.

Plate XXIX. *Mesopotamian* (?), *16th century.*

D. ·84 in.

2301. GREEN JASPER; cut from the solid; the hoop of triangular section, flattened and incurved at the shoulders, each of which is pierced with a single hole. Rectangular bezel engraved with a reversed Persian inscription: *Muhammad bin Jahān shāh*; on the sides, further inscriptions.

Persian, late 16th century.

D. 1 in. (Octavius Morgan Coll.)

2302. SILVER; leaf-shaped bezel, revolving on a swivel, and inscribed on both sides in modern Naskhi characters. On one side is a charm for the multiplication of posterity, of corn, of mankind, and for the averting of misfortune. On the other are numerous ciphers, the words *my father* and *breaking of the fast*, and, in the middle, the figures 1590.

Egyptian, 16th–17th century.

D. ·86 in.

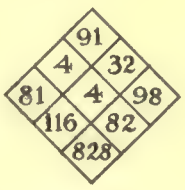
The number 1590 may possibly indicate a date, but the use of the Christian reckoning would be remarkable.

2303. SILVER; a similar ring to the last; the bezel on a swivel, but lozenge-shaped, with a trefoil at each end. It is engraved on each side with Arabic inscriptions, probably of a talismanic character.

Egyptian, 16th–17th century.

D. ·84 in.

2304. ANOTHER; similar. On one side of the bezel an Arabic (talismanic) inscription in five lines; on the other, numbers thus arranged:



See figure.

D. ·94 in.

2305. ANOTHER; the revolving bezel, in the form of a pear-shaped fruit (?), has on one side ciphers in compartments; on the other, a kind of raised setting, and characters.

Egyptian, 16th–17th century.

D. ·88 in.

2306. ANOTHER; similar, but with the bezel fixed and engraved on the front with figures in compartments.

Egyptian, 16th–17th century.

D. ·76 in.

2307. SILVER; slender hoop, and high pyramidal bezel pierced beneath and round the sides. It is set with a garnet, engraved with a Persian inscription in three lines:

'Alzwadh ba-jalala 'llāhi
'Alzwadh ba-janiba 'llāhi
'Alzwadh ba-rasūla 'llahi

(*My refuge is in God's glory, my refuge is by God's side, my refuge is in God's prophet*).

Persian, 17th century.

D. 96 in.

2308. SILVER; angular hoop; projecting pyramidal bezel set with a carnelian engraved with an unreversed inscription: *Allah ta 'alā* (?) (*Be God exalted*).

Persian, 17th century.

D. 1·22 in.

2309. SILVER; quatrefoil projection at back of the hoop, which is engraved with conventional designs; large oval bezel with pearled border set with a cabochon carnelian engraved in the middle, in an oval medallion, in Arabic, unreversed: *Ya ghauth a 'adham* (*O greatest succour*); round this: *Naṣru min Allāhī wa fatḥu qarību maddu* (*Help is in God and succour is nigh*).

North African (?), *17th century.*

D. 1·23 in.

The title 'greatest of helpers' is given to the Saint 'Abdu 'l-Kādir Gīlānī.

2310. SILVER; the hoop a plain wire, broken at the back; oval bezel set with a clear glass paste, under which is a silver plate engraved with a minute Arabic inscription divided into four compartments by a saltire.

Egyptian, 18th century.

D. ·86 in.

2311. GOLD; the hoop has on the outside a pearled band between cable borders, and on each shoulder two filigree rosettes; the bezel is a larger rosette in the

same style, projecting above the others. In the interior is engraved an Arabic inscription, of which the first part reads: *Allāh hifadh anifan* (*God's protection first of all*).

North African (?), *18th–19th century.*

D. ·98 in. Weight, 70 grains. (Soden Smith Coll.)
For the rosettes cf. nos. 2236, 2249.

2312. SILVER; plain hoop; circular box-bezel opening with a hinge and showing within pierced conventional designs in silver. The outside of the lid is formed by a half-rupee of Shah 'Alam, probably struck at Farrukhābād under the East India Company. The legend, in Persian, is *Sikka zad bar haft kishwar sāya i fazl-i Allāh. Hāmi-i-dīn i Muhammad Shah 'Alam Pādshāh* (*the Emperor Shah Alam, Protector of the faith of Muhammad, Shadow of the Grace of God, struck this coin in the seven regions*).

Persian, 18th century.

D. 1·16 in. (Braybrooke Coll.)
The box in the bezel is probably for perfume.

2313. SILVER; the shoulders engraved; raised oval bezel containing a green jasper engraved: *Mazhar Nūr Ilāhī Haji Ahmad* 62 1190 (= A.D. 1776).

Persian, 18th century.

D ·92 in. Castellani Coll. 1872.

2314. SILVER; a small projection at the back of the hoop, which is chased with floral scrolls; oval bezel rudely engraved with characters, apparently Arabic.

D. ·82 in. (Braybrooke Coll.)
The date is comparatively modern.

2315. BRONZE; oval bezel of a signet-ring, with part of the hoop. The bezel is engraved in intaglio with a man standing to right, wearing a sword, and holding up a wreath in his right hand. On either side, a Kharoṣṭhi inscription written vertically: *Of* [*Spa*]*lavera of Kabūra* (or *Kupha*), *son of Saniga.*

Indo-Scythic, 1st–3rd century A.D.

D. ·92 in.
E. J. Rapson, '*Notes on Indian Coins and Seals*,' *Journ. Royal Asiatic Society*, 1905, pp. 807–8. *Kabūra* or *Kupha* may mean Cabul, and indicate the residence of the owner.

2316. BRONZE; hoop narrow at the back and expanding to the shoulders; oval bezel, much worn, engraved in intaglio with two confronted birds, above and below which are Kharoṣṭhi inscriptions partly obliterated.

Indo-Scythic, 1st–3rd century A.D.

D. ·9 in. (Cunningham Coll.)

2317. BRONZE; hoop rounded on the outer side; long pointed-oval bezel engraved in Brahmī characters (reversed) *Godhanat///isya* (?), probably a proper name.

Early mediaeval.

D. 1·14 in. (Cunningham Coll.)

2318. Chalcedony; fragment of a ring cut from the solid, including the oblong bezel and the shoulders. The bezel is engraved in reversed Nāgarī characters: *Srī-abhaṅkar* (*The blessed Abhankar = Saviour*).

Mediaeval.

D. ·96 in.

2319. Gold; the hoop with protuberances at the back and on the shoulders; high projecting bezel simulating an expanded flower, the centre engraved with a Nāgarī inscription in three lines: *Sri Rama* (*Blessed Rama*) repeated three times.

North Indian, about 16th century.

D. 1·22 in. Weight, 305 grains.

2320. Gold; protuberant shoulders; projecting conical bezel engraved on the under sides with conventional ornament, and on the flat surface with an inscription in Nāgarī characters in four lines: *Srī Rāmasya ////// Rāmasya ////// Rāma* (*Of blessed Rāma . . . of Rāma, Rāma*).

Indian, about 16th century.

D. ·94 in. Weight, 134 grains.

2321. Gold; the exterior of the hoop has an applied quatrefoil at the back, and is ornamented with two bands of cable design; the bezel is in the form of a figure-of-eight knot, enriched with pellets, and bearing in the middle a raised leaf-shaped panel with Nāgarī characters in relief: *Srī Rāma* (?).

Indian, 16th-17th century.

D. ·98 in. Weight, 155 grains. (Soden Smith Coll.)

Cf. no. 2381.

2322. Gold; the hoop with two panels in low relief at the back, and engraved on the shoulders; projecting square bezel, engraved with Nāgarī letters and figures: *Srī ////*

4 9

Indian, 17th–18th century (?).

D. ·9 in. Weight, 135 grains.

2323. Silver; projections at the back and on the shoulders of the hoop; large concave oval bezel, with a Tamil inscription in three lines within an ornamental border.

South Indian, 18th century.

D. 1·1 in.

2324. Gold; richly enamelled; the shoulders are pierced and ornamented with sexfoils in blue, white, and green; the rest of the hoop is decorated with translucent red, green, white, and pale blue. Octagonal bezel, set with a ruby

engraved with a border of sprigs, within which is the inscription in modern Persian: *Yā nūr* (*O light!*). The back of the bezel is enamelled in translucent red and other colours.

Indo-Persian, 18th century.

D. ·86 in. Weight, 83 grains.

The gem is Persian, but the ring itself may be of Indian origin and enamelled at Jaipur.

2325. GOLD; the hoop of triangular section at the back, and ornamented on the outer faces with bands of zigzag in relief; pierced shoulders, with applied pellets and other ornament. The bezel is a setting ornamented round the sides with cable bands and pellets in groups of three; it contains a bloodstone engraved in Perso-Arabic characters: *fānī* (literally, *I am mortal*), with a date which seems intended for A.D. 1872.

North Indian, 19th century.

D. ·8 in. Weight, 62 grains.

The inscription may be intended for the European name Fanny. Cf. nos. 2327 ff.

2326. GOLD; the hoop ornamented on the shoulders and sides of the bezel with arabesques on a ground of black enamel. The bezel is octagonal, having at each end of it a small setting with a garnet. It contains a clear-set carnelian, inlaid in gold and silver with sprigs and stars, and with an inscription in Arabic characters: *Thanks to God the greatest.*

North Indian, 18th–19th century.

D. ·92 in. Weight, 107 grains.

2327. SILVER; the hoop has at the back an unengraved panel, to right and left of which it is pierced; the shoulders are flat and engraved. Large oval bezel in the form of a setting, reeded at the back, and cut with a band of ornament which resembles engrailing round the sides; it contains a carnelian, engraved in reversed Persian characters: *Baron* (?) *Nicholson.*

North Indian, 19th century.

D. 1·18 in.

Cf. nos. 2328–9. Europeans in India and Persia have often used signets of this kind bearing their own names in Arabic characters.

2328. SILVER SIGNET; raised rectangular bezel, engraved with an inscription in two lines in reversed Nāgarī characters: *Jemas Shtivinsan* (*James Stevenson*).

North Indian, 19th century.

D. ·94 in.

2329. SILVER; hoop with protuberances at the back and on the shoulders; large oval bezel engraved at the back with a quatrefoil, and on the surface with the name *Henry Downes* (*Donas*) A.D. *1816*, in Arabic characters.

North Indian, 19th century.

D. 1·16 in.

Cf. the two preceding numbers.

2330. GOLD; the hoop pierced at the shoulders; bezel an octagonal setting, reeded beneath, and containing a garnet engraved in reversed Roman characters with the name *Raffael Picciotto*, with sprigs in a Persian style.

Persian, *18th–19th century*.

D. ·8 in. Weight, 90 grains.

The ring suggests imitation of a type popular in Europe in the eighteenth century; but the execution is Oriental, as is the engraving of the gem.

2331. BRONZE; hoop of triangular section; hexagonal bezel engraved with a reversed inscription in two lines in a character allied to the Tibetan.

18th–19th century.

D. 1 in. (Cunningham Coll.)

2332. SILVER; octagonal hoop set with a carnelian engraved in intaglio with a mounted saint (St. George?) armed with a lance; he rides to left and transfixes a dragon on the ground before him. In the field are sprigs and a small cross; in the exergue, the name *Krikor* (Gregory), in Armenian characters.

Armenian, *17th–18th century* (?).

D. ·9 in.

The name may be that of the owner of the ring.

(*b*) *Uninscribed.*

2333. SILVER SIGNET; hoop rounded on the outer side; only bezel and shoulders are original. Oval bezel engraved in intaglio with a horseman riding to right towards a draped figure standing before a (phallic?) column and holding a staff in the left hand. The horseman extends his left arm, and the other figure raises the right as if in conversation.

See figure. *North-west Frontier of India*, *about 3rd century* A. D.

D. ·86 in.

The ring is of a late Greek type, and the inspiration is classical, but the figures are Asiatics. The ring may have been made in a region like Gandhâra, where Greek influence survived to a late period under Indo-Scythic princes.

2334. SILVER; the shoulders of the hoop ornamented with a number of small cavities and engraved with arabesques; a group of similar cavities at the back; pointed-oval bezel chased with a lion passant.

Plate XXIX. *11th–12th century*.

D. ·8 in. Probably from Mesopotamia or Persia.

2335. GOLD; at the back of the hoop and on the sides and shoulders, panels of arabesque ornament in relief, mostly much worn. The bezel is a high oval setting, with double claws rising from the arabesques on the shoulders and from others on the sides. It now contains a pale star sapphire.

See figure. *Mesopotamian* (?), *12th–13th century.*

D. 1·3 in. Weight, 319 grains.

Obtained from Rawal Pindi, where it was stated to have been found in the region of the Oxus. The stone was added in England.

2336. GOLD; at the back of the hoop a raised rosette; on the sides and shoulders arabesques in relief; pyramidal bezel, with arabesques on the sides, and with four claws which hold a flat blue glass paste.

12th–13th century.

D. ·8 in. Weight, 61 grains.

2337. ANOTHER; similar, but with conical bezel set with a carbuncle engraved in intaglio with a male head to right.

12th–13th century.

D. ·92 in. Weight, 79 grains.

The gem shows antique influence and was probably cut in the early centuries of the Christian era.

2338. SILVER; the hoop chased at the back, where it forms a point, and engraved on the shoulders; projecting square bezel chased with a diaper of quatrefoils within a cable border.

Persian or North Indian, 15th–16th century.

D. 1·06 in.

2339. BRONZE; at the back of the hoop a pointed oval in relief; the shoulders scutiform and engraved. Square bezel engraved with a diaper.

Persian (?), *15th–16th century.*

D. ·94 in.

2340. SILVER; the hoop of similar type; octagonal bezel engraved with a similar diaper.

Plate XXIX. *Persian* (?), *15th–16th century.*

D. 1·06 in.

2341. SILVER; the shoulders depressed near the bezel, which is hexagonal, and engraved with a scroll between other devices.

16th century.

D. ·86 in. Obtained in Smyrna.

2342. AGATE; cut from the solid; at the back of the hoop is a projection; scutiform shoulders; octagonal bezel unengraved.

15th–16th century.

D. 1·1 in. Hamilton Coll. 1856.

2343. CARNELIAN; a similar form, also unengraved.

D. ·96 in. Hamilton Coll. 1856.

2344. CHALCEDONY; cut from the solid; hoop with projections at the back and on the shoulders; projecting oblong bezel unengraved.

Persian, 16th century (?).

D. 1·26 in.

2345. BRONZE; projection at back of hoop; projecting circular bezel with fluted sides ornamented with a central boss surrounded by a ring of engraved circles.

Mediaeval.

D. 1·37 in.

2346. SILVER GILT; at the back of the hoop a lozenge-shaped projection, much worn; the shoulders chased and supporting a high hemispherical bezel having on the surface two concentric circles of bosses, enclosing an oval setting with a carbuncle.

Mediaeval.

D. 1·24 in.

2347. BRONZE, with similar bezel containing a turquoise blue paste.

D. 1·14 in. (Octavius Morgan Coll.)

2348. BRONZE; similar type, but without any gem.

D. 1·1 in.

2349. BASE METAL; the hoop a thick wire, on which revolves a hemispherical bezel having in the middle of each side a triangular shield engraved with the same designs, viz. objects of various forms, one resembling a dagger. The space round the shield on the flat surface is deeply engraved with conventional floral ornament; on the round surface, with similar ornament and whorls in circles.

Plate XXIX. *Mediaeval.*

D. 1 in.

2350. BRONZE; the hoop with a projection at the back and triangular in transverse section; pointed-oval bezel engraved with symmetrical ornament.

Mediaeval.

D. 1 in. Obtained in Constantinople.

2351. ANOTHER; similar, but the bezel engraved with marks simulating an inscription.

D. 1 in. Obtained in Smyrna.

2352. ANOTHER; of the same type, with similar designs.

D. 1·12 in.

2353. SILVER; the hoop rounded on the outer side and engraved on the shoulders and sides of the bezel with scrolls in compartments; octagonal bezel set with a sard engraved in intaglio with a shrimp.

Mediaeval.

D. 1·12 in. Obtained in Athens.
The gem is antique.

2354. BRONZE; the hoop has at the back a projection in low relief, and the shoulders are engraved with geometrical ornament. The bezel, which is of an irregular rounded form, is engraved with a small heart-shaped figure surrounded by scrolls.

Mediaeval.

D. ·96 in. Obtained in Smyrna.

2355. GOLD; projecting cylindrical bezel expanding to the edges, having a raised rosette in the centre, from which radiate compartments chased with palmette-like flowers, the ground alternately filled with a black composition; the sides are also engraved with foliate ornament. On each shoulder of the hoop is a lozenge-shaped panel in relief with chased ornament.

Plate XXIX. *Mediaeval.*

D. ·96 in. Weight, 86 grains.

2356. BRONZE; projection at back of hoop; circular bezel engraved with a rectangle enclosing a lozenge, the interspaces filled with scrolls.

Mediaeval.

D. ·78 in. The hoop is broken.

2357. BRONZE; applied circular bezel chased with a bird upon a branch; in the field two whorls and a cross.

Mediaeval.

D. ·94 in.

2358. SILVER; large octagonal bezel on which is a plate of iron set in bronze, and inlaid with six bronze rosettes, between which are circular cavities.

Mediaeval.

D. 1·1 in. Obtained in Constantinople.

2359. SILVER; hoop of triangular section, the outer faces crossed at intervals by three lozenge-shaped projections; the whole surface, as also the shoulders, engraved for niello, of which traces remain. Pointed-oval bezel inlaid with gold engraved with conventional ornament; the border also engraved.

Mediæval.

D. ·78 in.

2360. SILVER; the shoulders engraved with geometrical ornament; projecting circular bezel engraved with a quatrefoil and segments within a circle.

D. 1·02 in.

The ring is of comparatively modern date.

2361. SILVER; broad hoop with applied filigree scrolls on the outer side; and, rising from the front, a triangular projection similarly ornamented. At intervals on the hoop are three settings, two with turquoises, one empty; on the front are two quatrefoil settings, one empty, the other still containing a turquoise, a ruby, and a pale bead.

See figure. *Persian, 18th century* (?).

D. 1·04 in. (Octavius Morgan Coll.)

2362. CARNELIAN; cut from the solid; the hoop has a projection at the back and notches on the shoulders; high projecting bezel terminating in a point representing a cut stone.

Persian, 18th century (?).

D. 1·6 in.

2363. SILVER: the shoulders chased with transverse bands of zigzag; applied almond-shaped bezel engraved with a crescent, star, and interlacing scroll.

Turkish.

D. 1·04 in.

2364. SILVER: the bezel is a high setting with a cable border round the sides and containing a faceted garnet.

D. 1·14 in. From Sana, Yemen.

2365. SILVER; the hoop has on the outer side a median pearled band and on either side double borders of cable wire; on the bifurcating shoulders are coils of similar wire with pellets at their centres, and applied disks, lozenges, and rosettes; oval bezel with pearled and cable borders set with a cabochon carnelian.

Arab, 18th century (?).

D. 1·2 in. Bought at Suez, as having been obtained at Mecca by Mr. (afterwards Sir) Caspar Purdon Clarke.

2366. ANOTHER; similar; the bezel set with a faceted crystal.
Arab, 18th century (?).
D. 1·04 in. Given by the Trustees of the Christy Collection, 1865.

2367. ANOTHER; square bezel divided into four quarters each punched with five small circles; at top and bottom it has two loops through each of which passes a loose ring of twisted wire.
Arab, 18th century (?).
D. 1·02 in.

2368. SILVER GILT; the hoop has a pearled median band on either side of which is applied wire; on each shoulder is a trefoil of coiled wire rising from a stem ending in a rosette of pellets. Oval bezel with applied wire round the sides, set with a hemispherical onyx.
Arab (?).
D. 1·2 in. Castellani Coll. 1872.

2369. SILVER; a plain wire flattened and overlapping at the ends, one of which is stamped OL.
D. ·92 in. Said to be a Mecca pilgrim's ring.

2370. GOLD; the shoulders flat and pierced; hexagonal bezel with simulated claws at the corners and engraved with scrolls; in the middle a sunk lozenge-shaped panel with a boss in the centre. At the back of the bezel is engraved a quatrefoil.

See figure. *Egyptian, mediaeval.*
D. ·78 in. Weight, 101 grains.
Probably of the Mameluk period.

2371. SILVER; the hoop has at intervals on the outer side three lozenges in relief, between which it is chased with scrolls; the shoulders represent half-figures of men wearing helmets with nasals, and supporting with their raised arms a hexagonal bezel, with pierced quatrefoil panel in an engraved border.
Plate XXIX. *Egyptian, mediaeval.*
D. ·9 in.
Of about the same date as no. 2370.

2372. SILVER; the hoop has a band of pellets within cable borders; the applied bezel is in the form of a fruit.
Egyptian, 16th–17th century.
D. ·8 in.
Cf. nos. 2305–6 above.

2373. ANOTHER; similar, with simpler hoop.
D. ·86 in.

2374. ANOTHER; the hoop a plain wire.

D. ·8 in.

2375. SILVER; the bezel is a setting containing a convex glass paste with a similar fruit to that of the three preceding numbers in white, between three groups of quatrefoils.

Egyptian, 16th–17th century.

D. 1 in.

2376. GOLD; applied circular bezel engraved with a rosette in a circle.

Egyptian.

D. ·6 in. Weight, 45 grains. Obtained in Cairo.

2377. BRONZE; applied square bezel with border of pellets in groups of three and set with a piece of amber.

Early mediaeval.

D. ·9 in. Given by Capt. W. B. Walker, 1910. Washed out of the mound in Quetta arsenal, Baluchistan.

2378. LEAD; the hoop of triangular section; projecting lozenge-shaped bezel with central boss.

Early mediaeval.

D ·62 in. Given by Capt. W. B. Walker, 1910. From the same place as the last number.

2379. SILVER; once gilt; rounded hoop; the shoulders engraved with nielloed sprays; circular bezel fluted round the edges; in the centre is a nielloed cross within a border with ornament resembling an Arabic inscription.

North Indian, mediaeval.

D. ·9 in. Obtained at Rawal Pindi.

2380. GOLD; each shoulder had once a cup-shaped setting (?), of which only one remains in an imperfect condition. Oval bezel with pearled border containing a cabochon sard engraved in intaglio with a boar.

North Indian.

D. ·78 in. Weight, 47 grains.

The gem is ancient, perhaps produced on the borders of India under Greek influence soon after the beginning of the Christian era.

2381. GOLD; massive ring, the exterior of the hoop ornamented with four cable bands; the bezel is in the form of a figure-of-eight knot covered with large pellets, and having in the middle a leaf-shaped panel on which are two figures of Hindu deities (?) in relief.

See figure. *Indian, 16th–17th century.*

D. 1·2 in. Weight, 362 grains.

Cf. no. 2321, with which the present example is almost identical.

2382. CARNELIAN; cut from the solid; the exterior is ornamented by a design of quatrefoils and leaves in the form of settings outlined in gold and connected by inlaid strips of gold. The settings contain diamonds, emeralds, and sapphires.

Plate XXX. *North Indian, Mogul period.*

D. 1 in. Weight, 107 grains.

2383. BOW-RING; of pale jade; round the upper edge it is set with rubies in leaf-shaped gold settings; round the sides are two sprays of flowers formed of rubies and emeralds in sunk settings, connected by stems of inlaid gold diverging from a larger flower in the middle of the front, formed of the same stones.

Plate XXX. *Indian, Mogul period.*

D. ·7 in. Weight, 367 grains.

Cf. no. 239. For the manner in which the bow-ring was used *see* H. Balfour in *Man* (publication of the Royal Anthropological Institute of Great Britain and Ireland), no. 84. Other bow-rings are in the Ethnographical Collections.

2384. ANOTHER; similar; the ornament in the front resembling an inverted palmette.

D. 1·54 in. Weight, 202 grains.

2385. ANOTHER; of plain crystal.

D. 1·62 in.

2386. ANOTHER; of onyx; on the broad front a trefoil cavity which probably contained gems in a gold setting.

D. 1·72 in.

2387. ANOTHER; also of onyx; the hoop broken.

D. 1·6 in.

2388. ANOTHER; of bone; the surface thickly set with small rods of wire after the style of piqué work.

D. 1·7 in.

2389. ANOTHER; bronze; the front engraved with conventional designs.

D. 1·48 in.

2390. GOLD; the hoop had on the outer side ornament in relief, now much worn; on each shoulder is a drop-shaped setting with pearled border, between three pellets, and containing a ruby. The bezel has an oval setting in the same style, with an opal.

North Indian, 16th–17th century.

D. ·9 in. Weight, 98 grains. (Braybrooke Coll.)

2391. GOLD; the hoop chased on the outer side, with floral scrolls; lozenge-shaped bezel with a central setting (now empty) between four other settings containing two rubies and two sapphires. Between these are coils of cable wire surmounted by pellets, and round the edge is a border of cable wire.

Indian, 18th century.

D. ·82 in. Weight, 85 grains.

The hoop is broken.

2392. GOLD; the hoop has cable borders, and at each shoulder two disks, and an edging of pellets; oval bezel set with a carbuncle surrounded by a border formed of pyramids of wire surmounted by pellets.

See figure. *Indian, 18th century* (?).

D. ·98 in. Weight, 124 grains.

2393. GOLD; the hoop with three projections at the back and one on each shoulder; pyramidal bezel set with a diamond: the borders of the setting are cut to an ornamental design.

Indian, 18th century (?).

D. ·9 in. Weight, 75 grains.

2394. GOLD; the hoop with a triple projection at the back, and a single projection on each side; projecting oval bezel, set with a Nandi bull cut in sapphire.

Plate XXX. *Indian, 18th century.*

D. 1·22 in. Weight, 102 grains.

2395. GOLD; similar hoop; projecting square bezel on which is a baroque pearl with two diamonds inlaid as eyes, the whole bearing some resemblance to a couchant (Nandi) bull. Round this is a border of rubies, and a projection of the gold forms the bull's tail.

Plate XXX. *North Indian, 18th century.*

D. 1·4 in. Weight, 160 grains. (Braybrooke Coll.)

2396. GOLD; the hoop is chased on the outside with formal floral design on a ground of translucent green enamel; at the back is an enamelled projection. The bezel is an oval setting, enamelled on the sides and beneath in the same colour, and set with a large cabochon ruby.

Plate XXX. *North Indian, 18th century.*

D. 1·16 in. Weight, 207 grains.

2397. GOLD; the hoop is a sequence of quatrefoil settings containing the following stones: diamond, emerald, ruby, moonstone, jacinth, pearl, turquoise, carnelian, sapphire, topaz, almandine garnet. The edges of the settings are enamelled in translucent green (much worn), and the interior with quatrefoils of translucent red with white centres.

See figure. *North Indian, 18th century.*

D. 1 in. Weight, 84 grains.

2398. GOLD; the exterior of the hoop is set with rubies; applied quatrefoil bezel set with the same gems.

North Indian, 18th century.

D. ·95 in. Weight, 72 grains.

2399. GOLD; the exterior of the hoop, which is of square section, set with garnets and emeralds, half with stones of one colour, and half with gems of another, but several emeralds are missing. The interior enamelled with flowers in translucent red and green on a ground of white; the remaining faces were also enamelled.

North Indian, 18th century.

D. ·96 in. Weight, 63 grains. Perhaps from Jaipur.

2400. GOLD; the hoop pierced at the back, where it once had two settings containing gems, and chased on the exterior with formal designs; cruciform bezel with a central setting containing a sapphire, the limbs of the cross set with numerous rubies of different size. The sides of the bezel are richly chased with scrolls, while the interior of the hoop beneath the bezel is chased with two panels amid foliations.

Plate XXX. *North Indian, 18th century.*

D. 1·16 in. Weight, 227 grains.

2401. GOLD; the hoop ornamented with quatrefoil settings each containing a sapphire and four rubies, connected by pairs of cruciform settings containing rubies. The bezel contains a sapphire and has rubies round the sides; below these, settings which resemble petals with rubies and sapphires.

See figure. *North Indian, 18th century.*

D. 1·6 in. Weight, 252 grains. Castellani Coll. 1872.

2402. GOLD; the hoop once enamelled with conventional designs, traces of white enamel remaining; bifurcating shoulders enamelled in translucent red, blue, and white, with applied drop-shaped settings containing moonstones; octagonal bezel containing a faceted almandine garnet; it is rounded beneath, where it is enamelled in translucent red, green, and white.

North Indian, 18th century.

D. ·96 in. Weight, 60 grains. (Octavius Morgan Coll.)

The ring is Western in type and in the style of the ornament on the hoop. It was probably made after a European model at Jaipur.

2403. SILVER; slender hoop, broken on one side; oval bezel set with a carbuncle.

Indian.

D. ·78 in. (Braybrooke Coll.)

2404. SILVER; the shoulders engraved; oval bezel containing a miniature bust of a lady on a blue ground, under glass.

North Indian, 17th century.

D. ·9 in. (Octavius Morgan Coll.)

2405 GOLD puzzle-ring of four hoops, expanding and interlacing at the bezel, where there are four settings; one has lost its stone, the others contain two turquoises and a ruby.

North Indian.

D. ·8 in. Weight, 73 grains. 1858.

Cf. the European puzzle-rings, nos. 1713 ff.

2406. GOLD; concavo-convex hoop with embossed ornament. At the back is a rosette, on the sides a pearled median band with diagonal parallel lines to right and left. On each shoulder is a mask, the bezel forming a figure-of-eight knot composed of plain and pearled bands.

North Indian, 19th century.

D. ·94 in. Weight, 107 grains. Obtained in Gwalior.

2407. SILVER THUMB-RING; flat hoop expanding towards the bezel, where it rises to an apex surmounted by a finial; it is ornamented on the outside with birds and foliage reserved on a ground of blue enamel.

North Indian, 19th century.

D. ·86 in. From Scinde.

2408. SILVER; the exterior of the hoop ornamented by a series of quatrefoils reserved in the metal and filled with blue enamel; the interspaces filled with green enamel.

North Indian, 19th century.

D. ·86 in. From Scinde.

2409. SILVER; hoop with pierced designs between borders of cable wire.

North Indian, 19th century.

D. ·76 in. From Amritsar.

2410. SILVER; broad hoop with three bands of rosettes applied to a backing of 8-shaped loops; above and below, pearled and cable borders.

North Indian, 19th century.

D. 1 in. From Amritsar.

2411. SILVER; the hoop surrounded by a sequence of cinquefoils on a backing of 8-shaped loops.

North Indian, 19th century.

D. 1. in. From the Kangra valley.

The method of manufacture resembles that of the previous example.

2412. SILVER; at the back of the hoop a raised quatrefoil, the shoulders engraved; applied square bezel set with a table-cut carnelian.

Indian.

D. ·9 in. (Braybrooke Coll.)

2413. SILVER; oval bezel set with an onyx.

Indian.

D. ·9 in.

2414. SILVER; projecting square bezel embossed with a figure of Krishna standing with crossed legs and playing a flute, between two figures of *Gopis*: behind, a bull or cow.

Indian, 19th century.

D. 1 in.

2415. SILVER: the exterior has figures of gods, with two hands, two feet, &c., in relief.

Indian, 19th century.

D. ·92 in.

2416. SILVER: flat hoop; at the back is applied a flat plate rudely engraved with the feet of Vishnu; near the upper and lower edges it is encircled by bands of cable wire which form over the bezel a figure-of-eight knot interspersed with five pellets.

North Indian, 19th century.

D. ·92 in. From Gaya; a pilgrim's ring.

2417. ANOTHER; similar, but the hoop formed of two triple-wire bands forming an open-work knot at the bezel.

D. ·84 in. From Gaya.

2418. GOLD; flat hoop engraved on the shoulders. Circular bezel with pearled border, and flanked by two groups of three pellets, containing a jacinth.

Assamese, 17th century.

D. ·9 in. Weight, 72 grains.

Said to be from the grave of a queen of the Ahom tribe; the age of the tomb was estimated as 250–300 years.

2419. GOLD; the bezel has a high central setting with a crystal; to right and left, towards each shoulder of the ring, are four contiguous settings, the sides ornamented with pellets; on one shoulder these settings are all empty, on the other, two contain red stones. On each of the other two sides is a single large setting of similar style, the stones lost from both.

Sinhalese.

D. 1·28 in. Weight, 130 grains.

This is a well-known type; a number of similar examples will be found in the Ethnographical Collections.

2420. Silver gilt; the hoop ornamented on the outer side with applied scrolls and cable borders; lozenge-shaped bezel of similar type to the last, the central setting containing a crystal, and two of the smaller settings smaller crystals.

Sinhalese.

D. 1·38 in.

2421. Silver; similar type; plain hoop; the bezel with a central crystal; other settings with four garnets and two crystals.

Sinhalese.

D. 1·16 in.

II. Farther India, Java, China.

(*a*) *Burmah, Siam, and Java.*

2422. Gold; a spiral coil in the form of a dragon or serpent, with open mouth, showing fangs. The outer side has a continuous band of rubies in oval settings (several missing). The remainder of the outer surface is enamelled in translucent green, red, and white enamel, the mouth, nose, tail, and scales on the side of the body being enriched in this way. The eyes were both originally set with red stones, only one of which now remains; each ear (?) is set with a small sapphire.

Plate XXX. *Burmese.*

D. 1·2 in. Weight, 338 grains.

2423. Gold; hoop of triangular section; bezel an oval setting with six claws containing a cat's-eye.

Siamese.

D. 1 in. Weight, 100 grains.

2424. Gold; rudely flattened hoop; oval bezel engraved with an early Javanese inscription: *çri labha* (*Good luck and profit*).

Javanese, 12th century.

D. ·9 in. Weight, 323 grains.

2425. Gold; slender hoop; bezel similar to the last and engraved with an inscription in the same style: *çra hana* (*çrî hana = Here is luck*).

Javanese, 12th century.

D. ·86 in. Weight, 217 grains. (Ashburnham Coll.)

2426. Gold; the hoop angular at the shoulders and modelled in two lobes; pointed-oval bezel engraved with ornamental (?) characters.

Javanese.

D. 1·46 in. Weight, 545 grains. (Ashburnham Coll.)

2427. GOLD; massive hoop of triangular section, narrowest at the back; pointed-oval bezel engraved with undulating and curved lines, suggesting modern written characters, and perhaps standing for *hjang* (*deity*).

Javanese.

D. 1·02 in. Weight, 404 grains. (Ashburnham Coll.)

2428. GOLD; the hoop narrowest at the back and expanding to protuberant shoulders; the bezel is a circular setting with a pearled border, containing a carnelian engraved in intaglio with a bird.

Javanese.

D. ·94 in. Weight, 132 grains. (Ashburnham Coll.)

2429. GOLD: slender hoop; oval bezel set with a carnelian engraved in intaglio with a monster.

Javanese.

D. ·82 in. Weight, 72 grains. (Ashburnham Coll.)

2430. GOLD; hoop rounded on the outer side and swelling at the shoulders: hexagonal bezel with moulded sides, engraved with conventional foliate ornament surmounted by a fish, before the mouth of which is a leaf or branch.

Plate XXX. *Javanese.*

D. 1·18 in. Weight, 871 grains. (Ashburnham Coll.)

2431. GOLD; the hoop swelling to the shoulders: circular bezel engraved with conventional foliate design.

Javanese.

D. 1·1 in. Weight, 425 grains. (Ashburnham Coll.)

2432. GOLD; the hoop swells to the shoulders, which are ribbed, with transverse pearled bands; quatrefoil bezel engraved with a design resembling a vase.

Plate XXX. *Javanese.*

D. ·94 in. Weight, 346 grains. (Ashburnham Coll.)

2433. GOLD; the hoop swelling to the shoulders: pointed-oval bezel engraved with a similar device.

Plate XXX. *Javanese.*

D. ·94 in. Weight, 150 grains. (Ashburnham Coll.)

2434. GOLD; slender hoop; oval bezel engraved with a similar device.

Javanese.

D. ·83 in. Weight, 126 grains. (Ashburnham Coll.)

2435. GOLD; massive hoop expanding to the bezel, which is engraved with a similar device.

See figure. *Javanese.*

D. ·96 in. Weight, 435 grains. (Ashburnham Coll.)

2436. GOLD; the hoop swelling from the back to the bezel, which is chased with scrolls, and engraved on a pointed-oval panel with a device similar to those on the preceding numbers.

Javanese.

D. ·94 in. Weight, 195 grains. (Ashburnham Coll.)

2437. GOLD; hollow hoop with protuberant shoulders; lozenge-shaped bezel engraved with a device within a border.

Javanese.

D. ·98 in. Weight, 40 grains. (Ashburnham Coll.)

2438. GOLD; the hoop swells from the back to protuberant shoulders; flat circular bezel engraved with a floral (?) design.

Javanese.

D. ·8 in. Weight, 110 grains.

2439. GOLD; the hoop narrowest at the back and chased on the shoulders; lozenge-shaped bezel, raised on a stem, formerly engraved with a device.

Javanese.

D. 1 in. Weight, 183 grains.

The shoulders perhaps imitate the Chinese type with monsters' heads. Cf. no. 2458.

2440. COPPER GILT; hoop swelling to protuberant shoulders; raised oval bezel unengraved.

Javanese.

D. 1·2 in.

2441. GOLD; hollow; the hoop swells from the back to the shoulders, which are divided into sections by transverse ribs; bezel a quatrefoil setting containing a cabochon crystal.

Plate XXX. *Javanese.*

D. 1·2 in. Weight, 222 grains.

2442. ANOTHER; similar; also with a crystal.

Javanese.

D. 1·12 in. Weight, 202 grains.

2443. ANOTHER; with a crystal.

Javanese.

D. 1·2 in. Weight, 160 grains.

2444. ANOTHER; set with an amethyst.
Javanese.
D. 1·04 in. Weight, 107 grains.

2445. ANOTHER; set with a blue and white glass paste.
Javanese.
D. 1 in. Weight, 133 grains.

2446. GOLD; massive; shoulders similar to those of the previous numbers, but the transverse ribs pearled, and the spaces between forming rounded panels; oval bezel, the sides chased with scrolls, and set with an amethyst of irregular form.
Plate XXX. *Javanese.*
D. 1·24 in. Weight, 580 grains.

2447. GOLD; hollow; the hoop swells from the back to protuberant shoulders; the bezel a quatrefoil setting with a carbuncle.
Javanese.
D. 1 in. Weight, 240 grains.

2448. ANOTHER; similar, set with a cabochon amethyst.
Javanese.
D. 1·16 in. Weight, 117 grains

2449. GOLD; the hoop enriched with plaited and cable wire bands, the shoulders chased with lotus-like flowers in high relief, and ornamented with pellets and applied wire scrolls. The bezel is a broad flat quatrefoil, with five cabochon crystals in plain raised settings; between them are applied trefoils, and round the edge is a plaited border.
Plate XXX. *Javanese.*
D. 1·5 in. Weight, 615 grains.

2450. GOLD; the exterior of the hoop has a plaited median ridge, much worn, and pearled and plaited borders; the shoulders have expanded flowers in high relief, with applied wire scrolls and pellets. Large flat bezel with border of plaited wire and pellets in groups of three; it has three raised settings containing a carbuncle, an amethyst, and a crystal, and between them small groups of pellets.
Plate XXX. *Javanese.*
D. 1·4 in. Weight, 618 grains.

2451. GOLD; the outside of the hoop chased with floral scrolls; the bezel chased with flowers in very high relief.
Plate XXX. *Javanese.*
D. 1·44 in. Weight, 695 grains.
The hoop is cut through transversely near one shoulder.

2452. GOLD; the hoop chased with foliage on the shoulders; acorn-shaped bezel with double border of leaves.

Plate XXX. *Javanese.*

D. 1·12 in. Weight, 518 grains.

(*b*) *China.*

2453. GOLD; the shoulders in the form of dragons' heads ornamented with filigree; rectangular bezel, with seal characters formed of strips of gold soldered on the edges: *Nan an* (*Annam*).

D. ·94 in. Weight, 145 grains.

In the interior of the hoop are goldsmiths' stamps with Roman capitals: **OR** and **JG**; these were possibly applied by European jewellers in one of the treaty ports.

2454. ANOTHER; similar. On the bezel the characters *Kung hsi* (*Western Tribute*), signifying Saigon. In the interior of the hoop, a Chinese maker's stamp, consisting of the characters: *i yüan* (*source of harmony*).

D. ·92 in. Weight, 82 grains.

2455. ANOTHER; in the bezel the seal character: *wei* (?) (*a trifle*).

D. ·98 in. Weight, 106 grains.

2456. ANOTHER; in the bezel the seal form: *kung* (*workmanship*).

D. ·86 in. Weight, 85 grains.

2457. ANOTHER; the characters in the bezel crushed and illegible.

D. ·94 in. Weight, 112 grains.

2458. ANOTHER; the dragons' heads chased, without filigree; in the bezel characters in seal form: *Shêng chü* (*dwell in prosperity*).

See figure.

D. ·94 in. Weight, 252 grains.

2459. ANOTHER; the bezel oval, with seal characters for *shou hsiang* (*old age and felicity*). In the interior, the maker's stamp: *Pao-ch'êng* (*treasure complete*). The hoop has ends overlapping at the back.

D. ·94 in. Weight, 144 grains.

2460. GOLD; similar type, much worn; the bezel with two characters, one of which is *chung*, meaning 'middle', the other uncertain.

D. ·9 in. Weight, 148 grains. (Ashburnham Coll.)

2461. GOLD; the exterior of the hoop divided into a series of compartments, each ornamented with a quatrefoil in relief. In the interior, the same maker's stamp as on no. 2459: *Pao-ch'êng*.

D. ·9 in. Weight, 68 grains.

2462. GOLD; the exterior of the hoop is chased with floral scrolls, and at the back is a raised rosette set with diamonds (one missing); the bezel is a rectangular panel engraved with the characters: *wei tien* (?) *shih nü* (literally: *do not weigh men and women*). In the interior are two makers' stamps: *Jui shêng* (*auspicious progress*), and another which is indistinct, and, in addition, in large capitals, ACUM, EAKJEM, with ☧, and a form resembling a shield.

D. ·86 in. Weight, 140 grains.

2463. GOLD; the hoop faceted on the exterior, with cable borders. In the interior are scratched the words: *Ting ssŭ yu wu yüeh* (*Ting-ssu year, and fifth month*), a cyclical date representing 1857, 1797, 1737, &c., but in the present case most probably 1857. The interior has also the maker's stamp: *jung hua* (*grandeur*).

See figure.

D. ·86 in. Weight, 230 grains. (Braybrooke Coll.)

2464. SILVER; a broad band with raised borders and overlapping ends: on the outside, in relief, emblems of four of the Eight Immortals: 1. Crutch and gourd of Li T'ieh-Kuai. 2. Fan of Chung-li Ch'uan. 3. Lotus seed-pod of Ho Hsien Ku. 4. Bamboo drum and rods of Chang Kuo Lao. In the interior the maker's seal: *Chêng shun an* (*Preserve accord and peace*).

D. ·9 in.

2465. SILVER; a broad band with overlapping ends, one shaped and engraved to represent a bat. In the interior is the maker's stamp: *t'ai ho tsu wên* (*great harmony, pure silver*).

D. ·8 in. (Soden Smith Coll.)
The bat (*fu*) is a homophone of *fu* (happiness).

2466. SILVER; a broad hoop with raised borders, the exterior surface banded with alternating plain and cable bands. Over these are four plaques enamelled in blue and pale bluish green, three representing birds, the fourth an indeterminate object. In the interior is the maker's stamp: *t'ai ho* (*great harmony*).

D. ·84 in.

2467. SILVER; a broad band with raised edges; the outer side is pounced and has three bats in relief, once all enamelled in blue. In the interior is the maker's stamp: *yü yüan* (*source of plenty*).

D. ·88 in.

For the bat (*fu*) *see* no. 2465; the three bats symbolize the Three Blessings—Long life, happiness, and emolument.

2468. SILVER; the bezel an oblong panel divided longitudinally into two compartments. In the interior is a sign or mark, apparently composed of *ssŭ* (*four*) and *yu* (*and*).

D. ·78 in.

2469. SILVER; broad penannular hoop with rounded overlapping ends. A broad band in the middle is pierced, and chased with scrolls, &c.: above and below are borders with frets.

D. ·9 in. (Soden Smith Coll.)

2470. SILVER; slender hoop with overlapping ends; large rectangular bezel embossed with a scene representing women and children in a garden; border with lozenge ornament.

D. ·94 in. (Soden Smith Coll.)

2471. SILVER; puzzle-ring of nine hoops; the bezel is a rectangular panel chased with a building, before which is a figure reading a book; raised border, with a band of lozenge ornament.

D. ·86 in.

For puzzle-rings cf. nos. 1713 ff.

2472. GOLD; flat hoop, the outer side divided into three channels each containing the hair of an elephant's tail. Over these are applied five elephants embossed in gold.

D. ·75 in. Weight, 34 grains.

The elephant is regarded in China as a symbol of peace.

2473. ANOTHER; similar, but the hoop divided into only two channels, and with a single elephant.

D. ·76 in. Weight, 27 grains.

2474. COPPER; very broad hoop with conventional dark blue lotus flowers enamelled by the cloisonné process on a white ground.

See figure. *16th–17th century.*

D. ·92 in. (Octavius Morgan Coll.)

2475. PALE JADE; broad hoop cut from the solid, the upper edge bevelled; on the outer side is painted in red four times the word *hsi* (*joy*).

D. 1·04 in.

Hsi is commonly inscribed on wedding gifts.

2476. ANOTHER; similar, with the same word painted four times in the same way.

D. 1·05 in.

2477. ANOTHER; similar; without painted characters.

D. 1·22 in. H. ·92 in.

2478. ANOTHER; of variegated serpentine.

D. 1·3 in. H. 1·04 in.

2479. PALE JADE; a broad hoop flattened on one side, where it is carved in relief with a *Chih lung* (archaic dragon).

D. 1·4 in. H. 1·1 in.

2480. WHITE JADE; the hoop narrowest at the back; unengraved oblong bezel in relief.

D. 1 in.

2481. ANOTHER; similar; pale green jade.

D. ·94 in.

2482. ANOTHER; dark green jade.

D. ·86 in.

2483. ANOTHER; similar.

D. ·8 in.

2484. HORN; a plain hoop rounded on the outer side.

D. ·9 in.

III. Miscellaneous Oriental Rings.

2485. SILVER; slender hoop with a band of sexfoils reserved on a ground of niello; raised circular bezel set with a hemispherical onyx, and nielloed with rosettes on the under side.

Caucasian, 19th century.

D. ·93 in.

2486. SILVER; a broad hoop with a band of conventional ornament reserved on a ground of niello.

Caucasian, 19th century.

D. ·92 in.

2487. SILVER GILT; flat hoop, the exterior ornamented with an interlaced band between cable borders; on each shoulder a setting with a green glass paste. Globular bezel, the upper half ornamented with cable wire, and set at the top with a coral bead; it is supported at the sides by two vertical bars terminating in looped rosettes.

D. 1·5 in. Obtained in Algeria.

2488. SILVER; flat hoop with cable and pearled bands on the outer side; the bezel is a high conical setting, the sides ornamented with similar bands which enclose pyramids of pellets alternating with circles; it contains a piece of coral.

North African (?).

D. 1·3 in. Castellani Coll. 1872.

2489. SILVER; the hoop a high setting, with a cable border round the base, and containing a cabochon onyx.

North African (?).

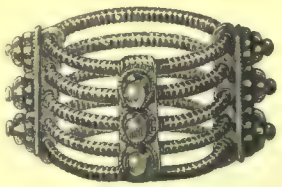
D. 1·22 in. Given by the Trustees of the Christy Collection, 1865.

2490. BRONZE; the shoulders engraved; conical bezel with knob at top and flange round base; the surfaces engraved.

D. 1·3 in.

2491. SILVER; slender hoop with bifurcating shoulders, over which are applied ornaments; the bezel is a circular setting containing a carbuncle.

D. ·96 in. From Tashkend.



2492. SILVER; multiple ring with four hoops connected by three vertical bars, each with four loops at the back through which the hoops pass. One of these has three settings containing two pieces of coral and one blue glass paste, the other two have wire rosettes surmounted by pellets.

See figure. *North African* (?).

D. 1·3 in. (Braybrooke Coll.)

2493. SILVER; multiple ring with five plain hoops secured in an equal number of loops at the back of three vertical bars, each set with a row of five turquoises and terminating in pellets.

Persian (?).

D. 1·2 in.

2494. SILVER; multiple ring with seven hoops, alternately plain and cabled, passing through loops in a vertical bar, the front of which is ornamented with a fruit-shaped plaque on which is a circular setting with a faceted conical red glass paste.

Egypt (?).

D. ·9 in.

2495. SILVER; on each shoulder a row of pellets diminishing in size; raised octagonal bezel with three lines of characters in silver wire on ground of blue and green enamel.

D. 1·08 in.

2496. SILVER; the ring, which is formed of two wires, simulates two serpents interlaced, their heads forming the bezel; the eyes are inlaid with green beads (only one remaining).

D. ·94 in.

2497. ANOTHER; similar, the eyes set with red beads, of which two are missing.

D. ·92 in.

2498. GOLD; flat hoop with cable borders, between which is a band of overlapping links.

See figure.

D. ·8 in. Weight, 54 grains. (Braybrooke Coll.)

2499. GOLD; the hoop narrowest at the back; the shoulders depressed; the whole outer surface is ornamented with filigree, and the rectangular bezel has ornament in the same style, having in the middle figures suggesting characters, and a border of loops.

D. ·96 in. Weight, 98 grains.

2500. ANOTHER; similar; the hoop has ornament of applied cable wire and pellets; the oval bezel filigree as in the preceding example.

D. ·94 in. Weight, 66 grains.

IV. West African Gold Rings.

2501. GOLD; concavo-convex hoop, the outer side punched with a wavy band, in the curves of which are pointed-oval figures with small circles above them; round the edges, at intervals, are semicircles.

See figure.

D. 1·16 in. Weight, 124 grains.

2502. GOLD; cast; flat hoop, the exterior ornamented with indeterminate scroll-work in relief.

D. ·98 in. Weight, 138 grains.
The ring is broken.

2503. GOLD; cast; the hoop narrowest at the back, the shoulders pierced; bezel with a central vertical ridge between two others, each divided into three.

See figure.

D. 1·06 in. Weight, 655 grains.

2504. GOLD; cast; the hoop represents a wavy band with indeterminate figures filling the curves; oval bezel, with a central oval panel in relief, round which are ʃ-shaped figures.

D. ·86 in. Weight, 200 grains.

2505. GOLD; cast to represent a crocodile; the hoop broad at the back, where there are two large almond-shaped apertures.

D. 1 in. Weight, 386 grains.

2506. GOLD cast; hoop narrowest at the back, with transverse ridges in pairs at intervals; the bezel is formed by two projecting flanges.

D. 1·25 in. Weight, 671 grains.

2507. GOLD; cast; flat hoop cut through at the back, and punched with a band of zigzag; thimble-shaped bezel with pierced foliate ornament.

D. 1·6 in. Weight, 240 grains.

2508. GOLD; flat hoop with foliate ornament in relief; large globular bezel with conventional flowers and leaves in open-work.

See figure.

D. 1·94 in. Weight, 423 grains. Given by the Government of the Gold Coast, 1901.
The ring is stated to have belonged to the Chief Samory.

2509. GOLD; cast; flat hoop with median ridge on outer side; hollow triangular bezel with leaves and other ornaments.

D. 1·3 in. Weight, 135 grains.

2510. GOLD; cast; the slender hoop has a roughly pearled band round the outer side; bezel formed of three rows of spiral coils, with a single coil projecting at the top; on the front of it is a cylindrical projection.

D. 1 in. Weight, 88 grains.

2511. GOLD; cast; flat hoop horizontally channelled; pierced lozenge-shaped bezel filled by five spiral scrolls, one partially overlaid with copper.

D. 1·03 in. Weight, 65 grains.

2512. GOLD; cast; the hoop represents a twist; flat circular bezel with concentric circles, over which is a cruciform ornament.

D. ·94 in. Weight, 100 grains.

2513. GOLD; penannular hoop, plain and narrow at the back, the rest spirally wreathed with very deep channels and sharp high ridges.

D. 1·82 in. Weight, 912 grains.
The use of this object as a finger-ring is not certain.

2514. GOLD; 'zodiac ring'; the hoop is a flat band to which are soldered the conventional signs of the zodiac; above and below are soldered scrolled borders.

See figure.

D. ·88 in. Weight, 168 grains. (Braybrooke Coll.)

The ring is probably of nineteenth-century date and made on the Gold Coast. Examples of a similar kind are numerous.

2515. SILVER; the exterior of the hoop is divided into small oval panels engraved with circles, crosses, &c.; oblong bezel engraved with a geometrical design with a small disk in each corner.

D. ·9 in.
The hoop has been cut through at the back.

2516. SILVER; penannular ring in the form of a spiral twist.
Egba, Abeokuta.

D 1 in.

ADDENDA. Nos. 2517–32

2517. GOLD; flat hoop having on the outer side a band of interlacing wire between borders of plain wire; large lozenge-shaped bezel of three tiers, with carbuncles in projecting settings, and ornament of filigree and pellets; in the middle a high oval setting with a large carbuncle.

15th century.

L. of bezel, 2·3 in. Weight, 558 grains.

This may be a pontifical ring intended to be worn over gloves.

2518. GOLD; puzzle-ring of seven wires; bezel a rosette of turquoises; on the shoulders rosettes of applied wire with central pellets.

18th century.

D. ·96 in. Weight, 95 grains.

Cf. nos. 1713 ff. The rosettes recall those of nos. 2487, 2492, &c.

2519. SILVER; puzzle-ring of two interlocking hoops.

18th century.

D. ·9 in. (Londesborough Coll.)

2520. BRONZE GILT; slight projection at the back of the hoop; the shoulders engraved. The bezel is a high oval setting containing a cabochon carnelian.

18th century.

D. 1·2 in. Given by the Trustees of the Christy Collection, 1865.

The ring is not purely oriental, but the projection at the back shows it to have been made in a country subjected to Eastern influence, perhaps Georgia.

2521. SILVER; on each shoulder a leaf; octagonal bezel set with a blue glass paste ornamented with a conventional flower in gold.

18th century.

D. ·86 in. Given by the Trustees of the Christy Collection, 1865.

2522. SILVER; conical bezel with border of twisted wire round the base, set with a cabochon agate.

Oriental.

D. 1·2 in. Given by the Trustees of the Christy Collection, 1865.

2523. SILVER; flat hoop ornamented on the outer side with bands of twisted pearled wire; projecting conical bezel with similar wire, which encloses a band ornamented with pyramids of pellets alternating with rings; it is set with a piece of coral.

Oriental.

D. 1·3 in.

2524. SILVER; the hoop of the type of no. 2340; the rectangular bezel is engraved with an Arabic inscription: *Quula lahu al haqq lahu al-mulk* (*Say: to God is the truth, to God is the dominion*).

Egyptian (?), *mediaeval.*

D. 1 in. Obtained in Cairo.

2525. SILVER; flat hoop engraved with scrolls upon the shoulders; rectangular bezel engraved in Kufic with the words: *lam ism* (*no name*).

Egyptian (?), *mediaeval.*

D. ·84 in.

2526. SILVER; the hoop with projections at the back and on each shoulder; projecting conical bezel engraved with an interlaced design in a lozenge inscribed within a square; in the spandrels scrolls.

Egyptian (?), *mediaeval.*

D. 1·16 in.

2527. GOLD; hollow hoop expanding to the bezel, which contains a pale sapphire of irregular shape.

3rd century or later.

D. ·8 in. Weight, 37 grains. 1848.

Found in a tope at Manikyala, enclosed in a gold box, with Sassanian and other coins (H. H. Wilson, *Ariana Antiqua*, p. 35).

2528. GOLD; plain hoop expanding from the back to the shoulders; bezel an oval setting containing a sard, engraved in intaglio with a beardless male head to right; before the face, in Nāgarī characters: *Bhadona charana* (probably a personal name).

The gem early mediaeval; the hoop 18th century (?).

D. ·94 in. Weight, 164 grains.

The gem is probably of the Gupta period.

2529. GOLD; hollow hoop slender at the back, filled with a resinous substance; oval bezel set with a carnelian engraved in intaglio with a beardless male head to right.

Indo-Sassanian.

D. ·8 in. Weight, 35 grains.

The exterior of the hoop is much broken, so that the filling is continuously exposed.

2530. GOLD; the hoop chased at the back with a quatrefoil design and engraved with leaves on the shoulders; the bezel is an oval setting with claws, containing a sard engraved in intaglio with a bearded head to right, with long hair, and wearing a high cap.

D. ·86 in. Weight, 90 grains.
The gem is Sassanian, the hoop comparatively modern.

2531. GOLD; the hoop similar to the last; oval bezel set with a chalcedony engraved in intaglio with a standing figure of Minerva standing to left with shield and spear.

D. ·76 in. Weight, 38 grains.
The gem Late Roman, the hoop Indian, and of comparatively modern date.

2532. SILVER; flat hoop engraved on each shoulder; oval bezel with claws containing a lapis lazuli engraved in Nāgarī characters: *Rānarāy Narāsaqā*, and below, a swastika.

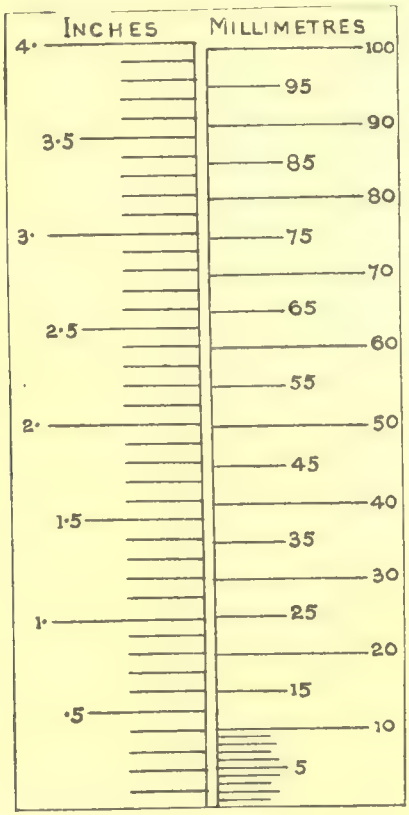
Indian, 18th century

D. ·92 in.
The inscription gives a proper name.

TABLE

FOR

CONVERTING ENGLISH INCHES INTO MILLIMETRES



TABLE

OF

THE RELATIVE WEIGHTS OF ENGLISH GRAINS AND FRENCH GRAMMES

Grains.	Grammes.	Grains.	Grammes.	Grains.	Grammes.	Grains.	Grammes.
1	·064	41	2·656	81	5·248	121	7·840
2	·129	42	2·720	82	5·312	122	7·905
3	·194	43	2·785	83	5·378	123	7·970
4	·259	44	2·850	84	5·442	124	8·035
5	·324	45	2·915	85	5·508	125	8·100
6	·388	46	2·980	86	5·572	126	8·164
7	·453	47	3·045	87	5·637	127	8·229
8	·518	48	3·110	88	5·702	128	8·294
9	·583	49	3·175	89	5·767	129	8·359
10	·648	50	3·240	90	5·832	130	8·424
11	·712	51	3·304	91	5·896	131	8·488
12	·777	52	3·368	92	5·961	132	8·553
13	·842	53	3·434	93	6·026	133	8·618
14	·907	54	3·498	94	6·091	134	8·682
15	·972	55	3·564	95	6·156	135	8·747
16	1·036	56	3·628	96	6·220	136	8·812
17	1·101	57	3·693	97	6·285	137	8·877
18	1·166	58	3·758	98	6·350	138	8·942
19	1·231	59	3·823	99	6·415	139	9·007
20	1·296	60	3·888	100	6·480	140	9·072
21	1·360	61	3·952	101	6·544	141	9·136
22	1·425	62	4·017	102	6·609	142	9·200
23	1·490	63	4·082	103	6·674	143	9·265
24	1·555	64	4·146	104	6·739	144	9·330
25	1·620	65	4·211	105	6·804	145	9·395
26	1·684	66	4·276	106	6·868	146	9·460
27	1·749	67	4·341	107	6·933	147	9·525
28	1·814	68	4·406	108	6·998	148	9·590
29	1·879	69	4·471	109	7·063	149	9·655
30	1·944	70	4·536	110	7·128	150	9·720
31	2·008	71	4·600	111	7·192	151	9·784
32	2·073	72	4·665	112	7·257	152	9·848
33	2·138	73	4·729	113	7·322	153	9·914
34	2·202	74	4·794	114	7·387	154	9·978
35	2·267	75	4·859	115	7·452	155	10·044
36	2·332	76	4·924	116	7·516	156	10·108
37	2·397	77	4·989	117	7·581	157	10·173
38	2·462	78	5·054	118	7·646	158	10·238
39	2·527	79	5·119	119	7·711	159	10·303
40	2·592	80	5·184	120	7·776	160	10·368

TABLE

OF

THE RELATIVE WEIGHTS OF ENGLISH GRAINS AND FRENCH GRAMMES

Grains.	Grammes.	Grains.	Grammes.	Grains.	Grammes.	Grains.	Grammes.
161	10·432	201	13·024	241	15·616	290	18·79
162	10·497	202	13·089	242	15·680	300	19·44
163	10·562	203	13·154	243	15·745	310	20·08
164	10·626	204	13·219	244	15·810	320	20·73
165	10·691	205	13·284	245	15·875	330	21·38
166	10·756	206	13·348	246	15·940	340	22·02
167	10·821	207	13·413	247	16·005	350	22·67
168	10·886	208	13·478	248	16·070	360	23·32
169	10·951	209	13·543	249	16·135	370	23·97
170	11·016	210	13·608	250	16·200	380	24·62
171	11·080	211	13·672	251	16·264	390	25·27
172	11·145	212	13·737	252	16·328	400	25·92
173	11·209	213	13·802	253	16·394	410	26·56
174	11·274	214	13·867	254	16·458	420	27·20
175	11·339	215	13·932	255	16·524	430	27·85
176	11·404	216	13·996	256	16·588	440	28·50
177	11·469	217	14·061	257	16·653	450	29·15
178	11·534	218	14·126	258	16·718	460	29·80
179	11·599	219	14·191	259	16·783	470	30·45
180	11·664	220	14·256	260	16·848	480	31·10
181	11·728	221	14·320	261	16·912	490	31·75
182	11·792	222	14·385	262	16·977	500	32·40
183	11·858	223	14·450	263	17·042	510	33·04
184	11·922	224	14·515	264	17·106	520	33·68
185	11·988	225	14·580	265	17·171	530	34·34
186	12·052	226	14·644	266	17·236	540	34·98
187	12·117	227	14·709	267	17·301	550	35·64
188	12·182	228	14·774	268	17·366	560	36·28
189	12·247	229	14·839	269	17·431	570	36·93
190	12·312	230	14·904	270	17·496	580	37·58
191	12·376	231	14·968	271	17·560	590	38·23
192	12·441	232	15·033	272	17·625	600	38·88
193	12·506	233	15·098	273	17·689	700	45·36
194	12·571	234	15·162	274	17·754	800	51·84
195	12·636	235	15·227	275	17·819	900	58·32
196	12·700	236	15·292	276	17·884	1000	64·80
197	12·765	237	15·357	277	17·949	2000	129·60
198	12·830	238	15·422	278	18·014	3000	194·40
199	12·895	239	15·487	279	18·079	4000	259·20
200	12·960	240	15·552	280	18·144	5000	324·00

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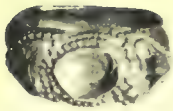

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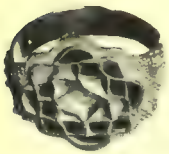

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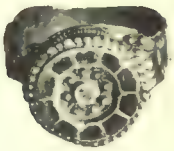

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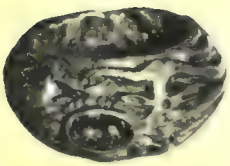

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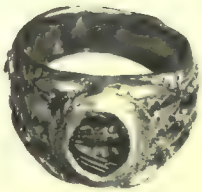

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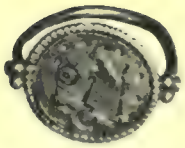

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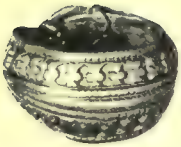

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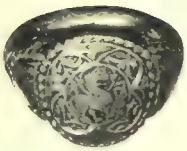

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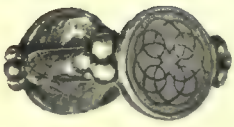

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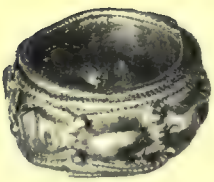

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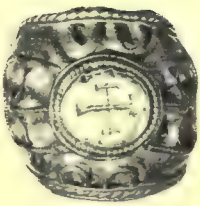

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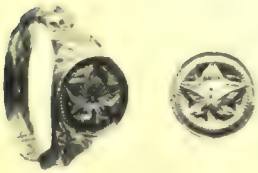

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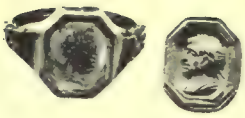

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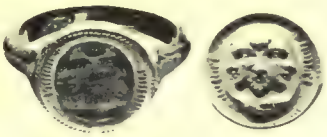

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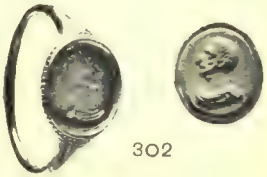

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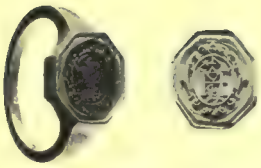

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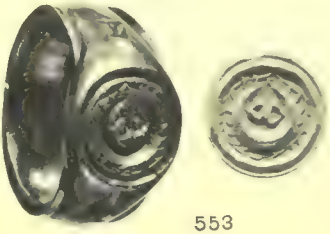

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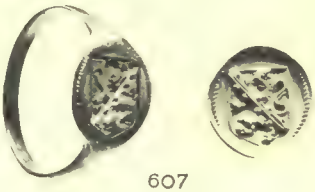

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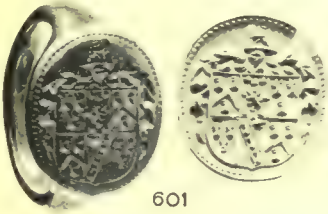

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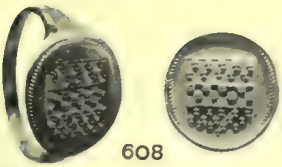

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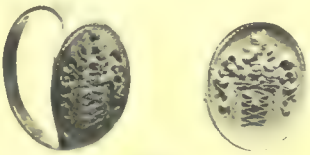

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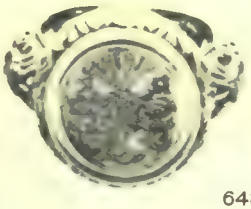

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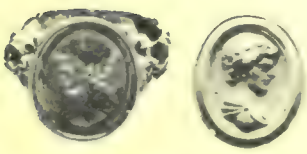

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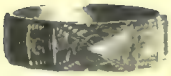

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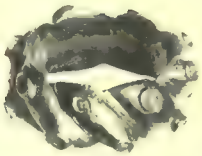

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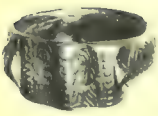

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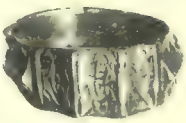

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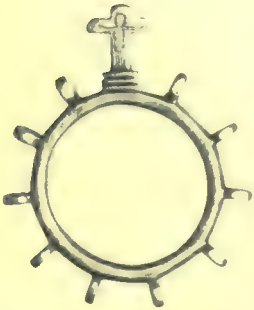

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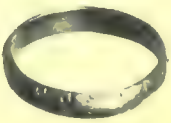

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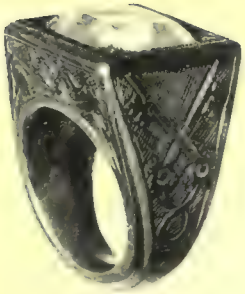
DEVOTIONAL AND INSCRIBED RINGS: MEDIÆVAL AND LATER.



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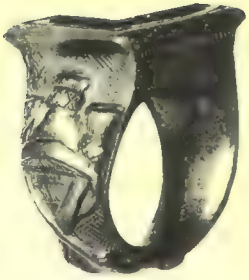

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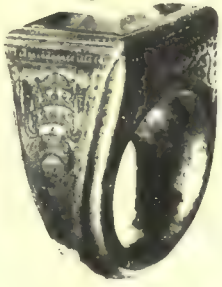

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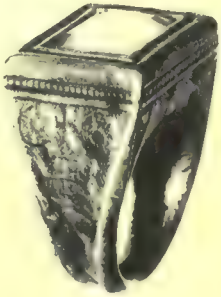

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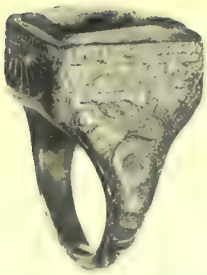
PAPAL RINGS.

847



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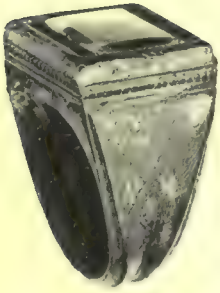

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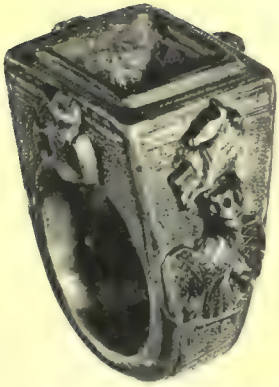

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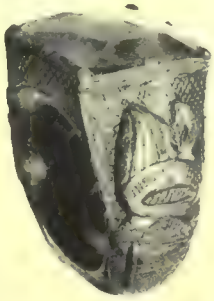

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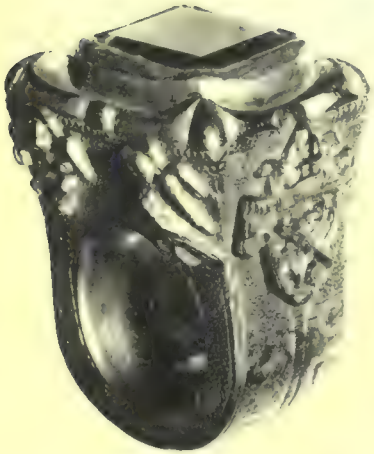
PAPAL RINGS.

855

857

858



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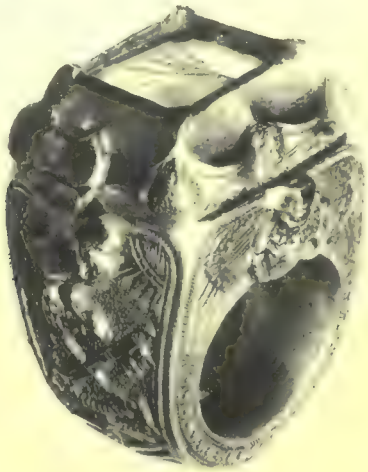

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PAPAL RINGS.

887

905

867

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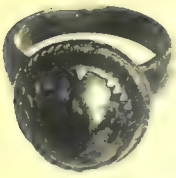

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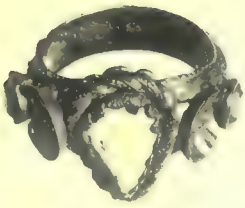

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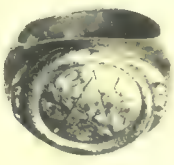

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AMULET RINGS: MEDIÆVAL AND LATER.

1006

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993

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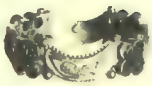

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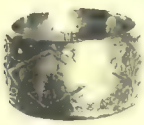

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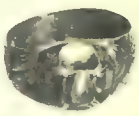

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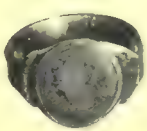

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1007

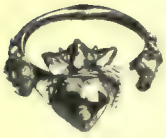
LOVE RINGS: MEDIÆVAL AND LATER.

1100

1095

1420

1097



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1101

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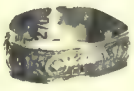

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1000

1104

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1024

1103

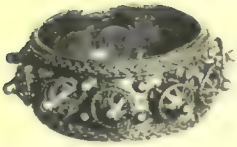
1076

1072

1023

981

LOVE RINGS OF VARIOUS DATES.



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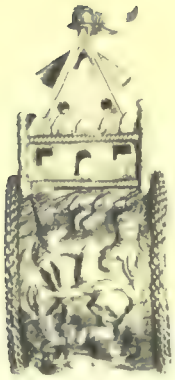

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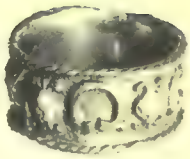

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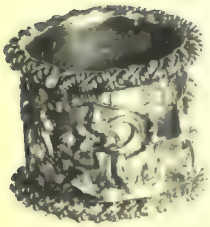

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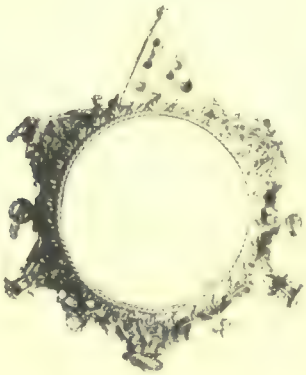

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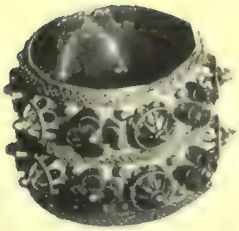

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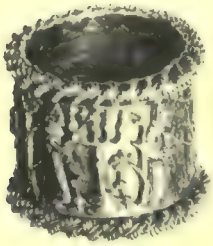

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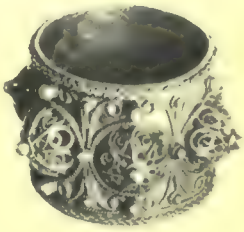

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JEWISH MARRIAGE RINGS.

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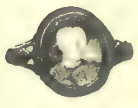
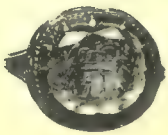


1375

1417

1371

1372



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STUART MEMORIAL RINGS.

1399

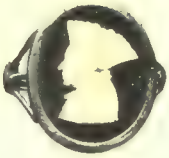
1358

1383

1381

1387

1379



1390

1394

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1401

1408

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1407

1405

1395

1406

1392

1404

1385

1412

PORTRAIT RINGS.

813

1448

1450

814

821

812

1453

823

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1482

1479

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825

1545

1433

1435

1523

1614

1603

1505

MEMENTO MORI AND MOURNING RINGS: 17TH AND 18TH CENTURIES

1586

1618

1583

1644

1651

1590

1580

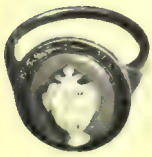
1654

1397

1642

1592

1553



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1440

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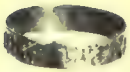
MOURNING RINGS: 18TH AND EARLY 19TH CENTURIES.

1693

1697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1700

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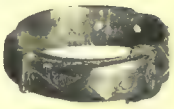
1708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1689

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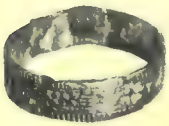
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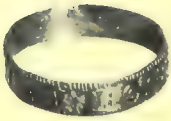
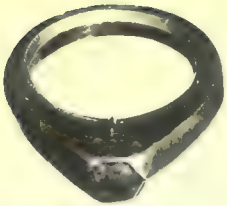

1679

FANCY RINGS; SERJEANTS' RINGS.

1751



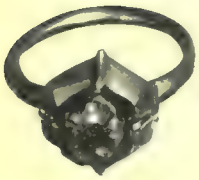
1782

1770

1841

1830

1778



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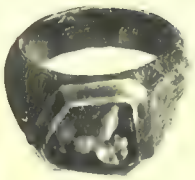

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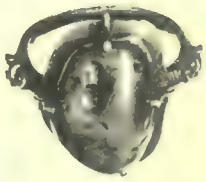


1828

1753

1743

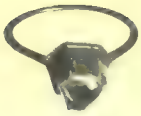
1849

MEDIÆVAL GEM-RINGS.

1774

929

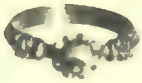
1781



1749

1890

1816



1820

1891

1760

1780

1827

1809

1758

1779

1850

1851

1822

1823

1821

1824

MEDIÆVAL GEM-RINGS.

1920

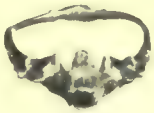
1937

1940

1944

1938

1943



1939

2008

1941

1988

1990

2049

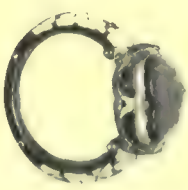
1908

2009

1966

1949

1893



2015

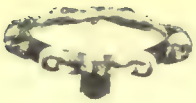
1970

1901

RENAISSANCE ORNAMENTAL RINGS.

1717

2005


2006

1952

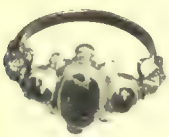
1960

2010

2011

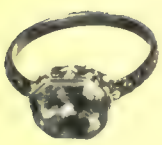
2081

1902

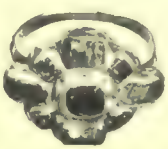

2051

2021

2064


2025

1900


2029

2033

2034

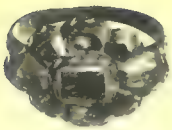
2022

2096

2050

ORNAMENTAL RINGS: 16TH AND 17TH CENTURIES.

2031



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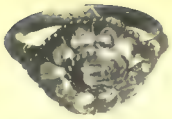

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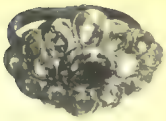

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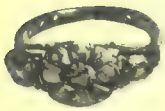

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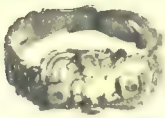

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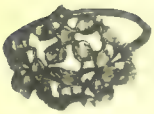

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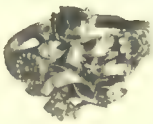

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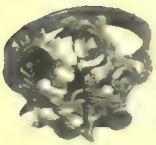

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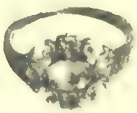

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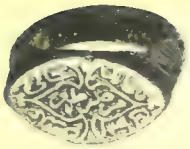
ORNAMENTAL RINGS: 17TH AND 18TH CENTURIES.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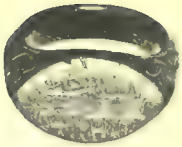
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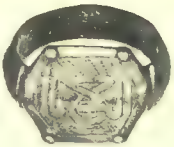
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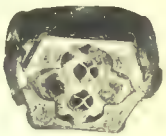
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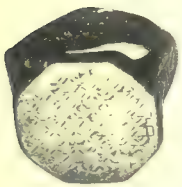
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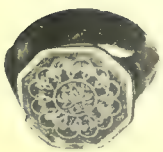
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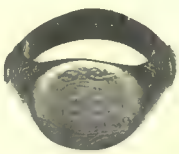
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ORIENTAL RINGS.

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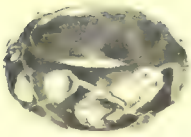

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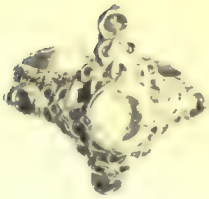

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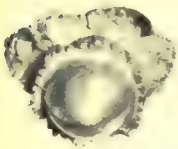

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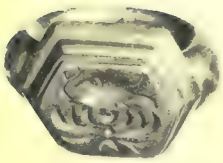

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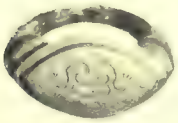

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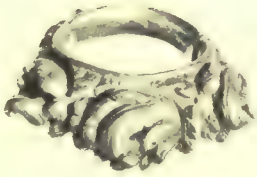

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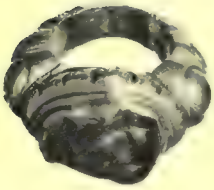

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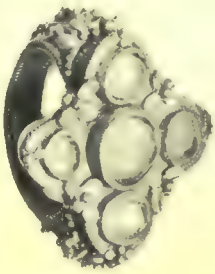

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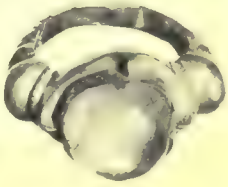

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